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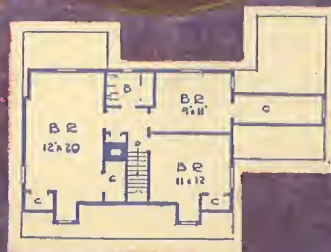
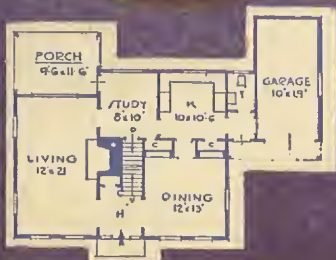
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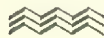
Also
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INTERIOR DECORATING
AND
GARDEN LAYOUTS



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A House For Every Budget



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ALSO A GUIDE TO INTERIOR DECORATING AND GAR-
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AUTHENTIC PUBLICATIONS, INC.

145 WEST 57th STREET

NEW YORK

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Foreword

Nine out of ten Americans dream of owning their own homes. With the successful conclusion of the war, this dream is about to be realized. The excitement of war is now being channeled in a healthy way to the excitement of building your own home — one of life's most thrilling events. There are many pitfalls waiting for the inexperienced, however, that can turn your project into a financial and emotional disaster. The problem is to get as much value and satisfaction as you can from your building dollar.

It is extremely important to make the correct decisions in choosing a lot, establishing your budget, selecting a plan and hiring a builder. Shelter in the minimum sense is a roof overhead and a warm dry place to sleep. Shelter in the opposite extreme can mean marble floors, gold-plated faucets and "seeing-eye" doors. Somewhere between these two extremes is the home of the average American family which reflects in its appearance, neatness and stability the personality of the owners and which also becomes a symbol of their security.

This book is designed to aid you in your decisions. In it you can study a large number of different house designs. Here you can see plans and elevations, and, to stimulate the imagination, an artist's perspective drawing of each house is included, which is like a photograph of the house before it is built. These houses are not "dream sketches", but houses worked out in dimensioned plans in exact details all ready to be built.

In purchasing this book you have bought a "preview" of the complete working drawings, specifications and material lists needed to build any of the many houses in this book. Like custom-built houses, no two of the designs are alike. Each has been adapted to a different taste, geographical location and pocketbook limit.

A complete set of plans is available for fifteen dollars a set and includes:

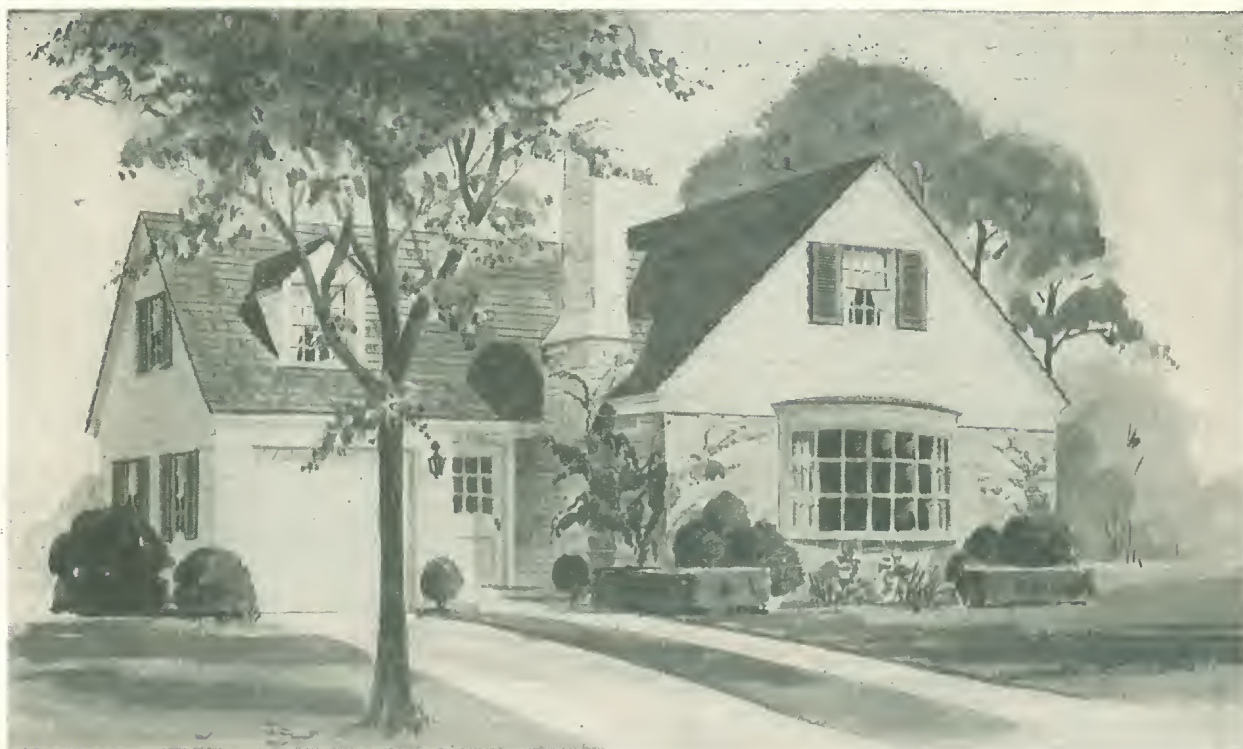
Blueprints at the scale of one quarter-inch to the foot (universally used by architects and builders) of every floor; elevations; and details at a larger scale of important items such as fireplaces and built-in features, with specifications incorporated.

Duplicate set of blueprints, 5 dollars.

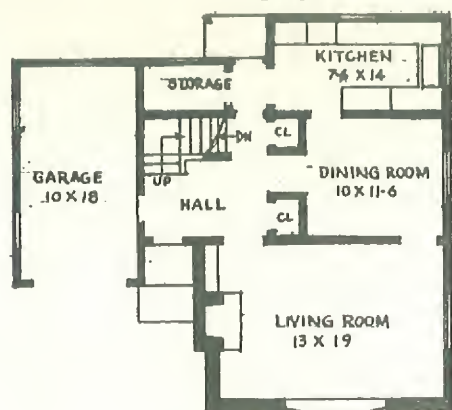
Each individual house design has been given a number and name for convenience in ordering. Write to: Authentic Publications, Inc., 145 West 57th Street, New York 19, N. Y.

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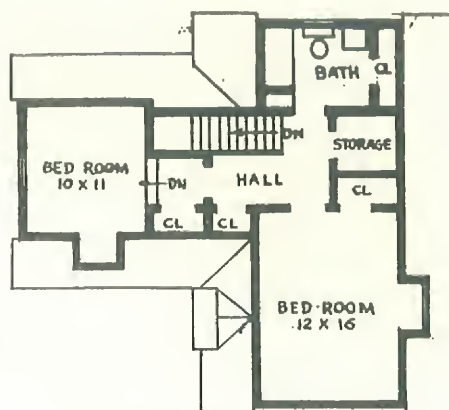
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208 NEW COLONIAL—15,800 cubic feet including living room, study, dining room, 2 bedrooms, bathroom, hall, kitchen, closets and garage.



FIRST FLOOR PLAN

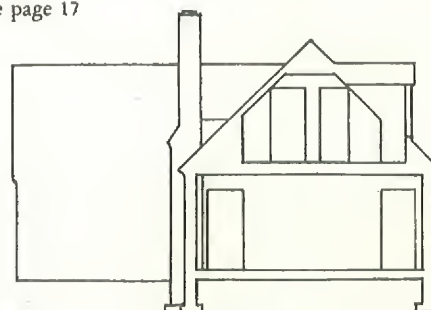


SECOND FLOOR PLAN

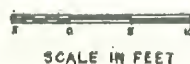
For cost of house see page 17



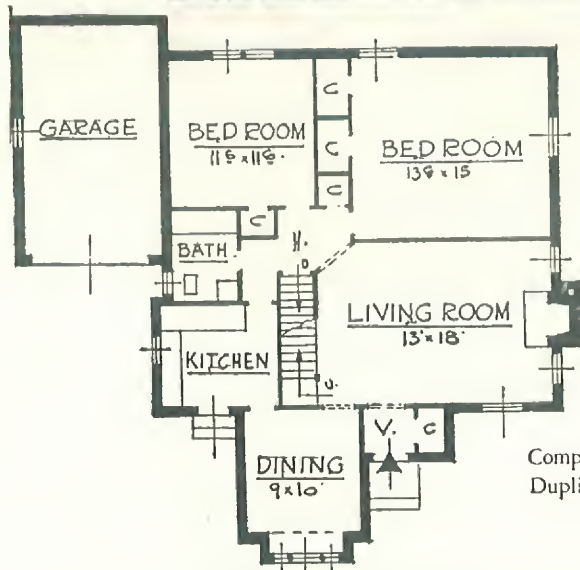
FRONT ELEVATION



SECTION THRU
LIVING ROOM AND BED ROOM



Complete working plans (with specifications incorporated) \$15.00 Duplicate Set 5.00



FIRST FLOOR

105 HARTWICK—19,500 cubic feet including living room, dining room, 2 bedrooms, bathroom, vestibule, kitchen, closets, attic and garage.

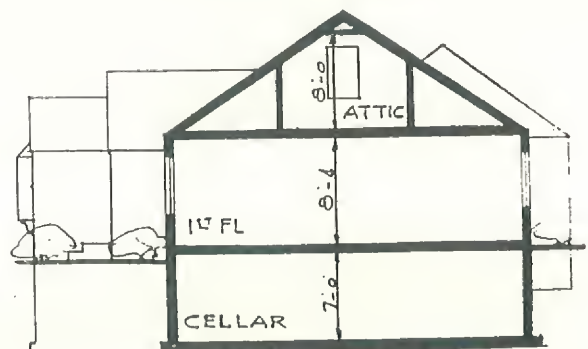
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ELEVATION

0 5 10 15
SCALE— FT

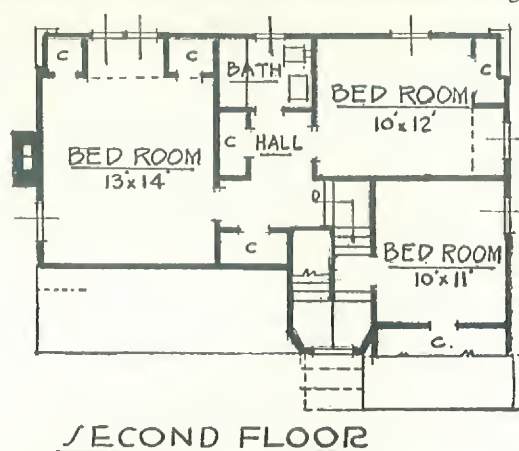
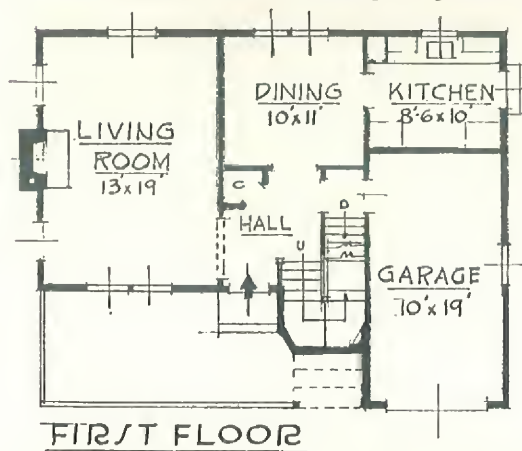
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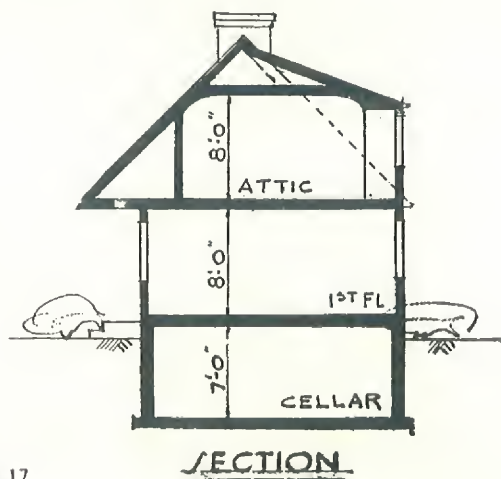
SECTION



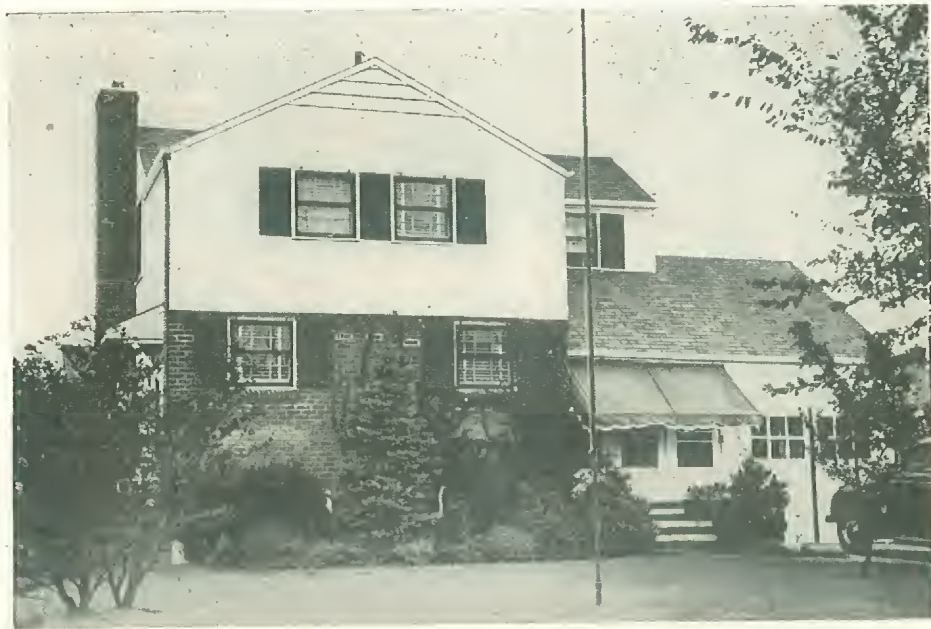
107 LYNN—16,800 cubic feet including living room, dining room, 3 bedrooms, bathroom, 2 halls, kitchen, closets and garage



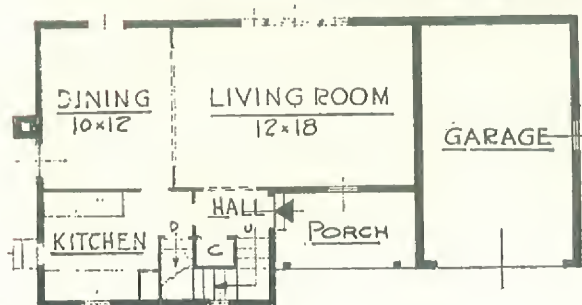
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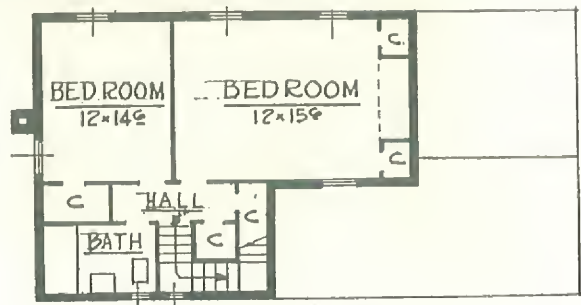
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108 CHATHAM—13,500 cubic feet including living room, dining room, 2 bedrooms, bathroom, 2 halls, porch, kitchen, closets and garage.

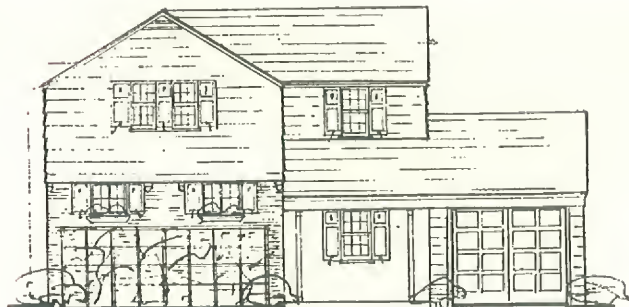


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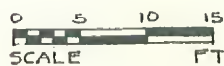


SECOND FLOOR

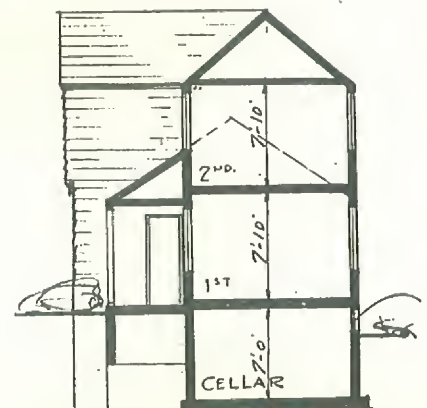
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ELEVATION



For cost of house see page 17



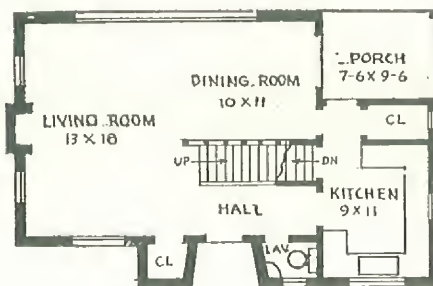
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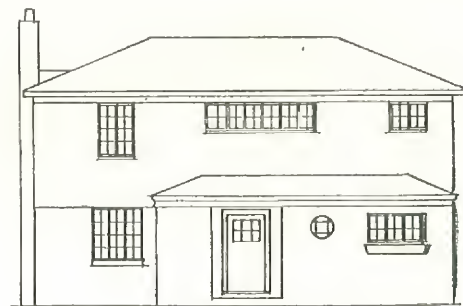
205. MODERNARE—17,000 cubic feet including living room, dining room, 3 bedrooms, bathroom, lavatory, hall, porch, kitchen and closets.

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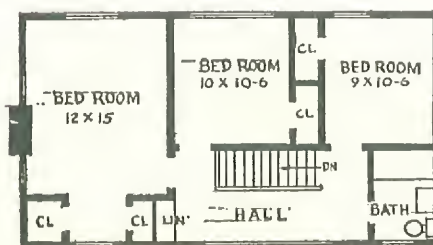
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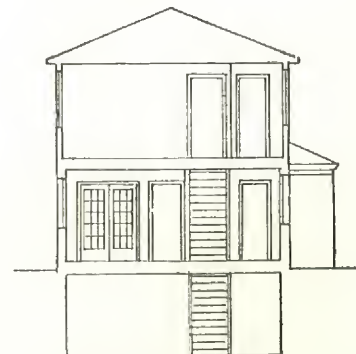
FIRST FLOOR PLAN



FRONT ELEVATION

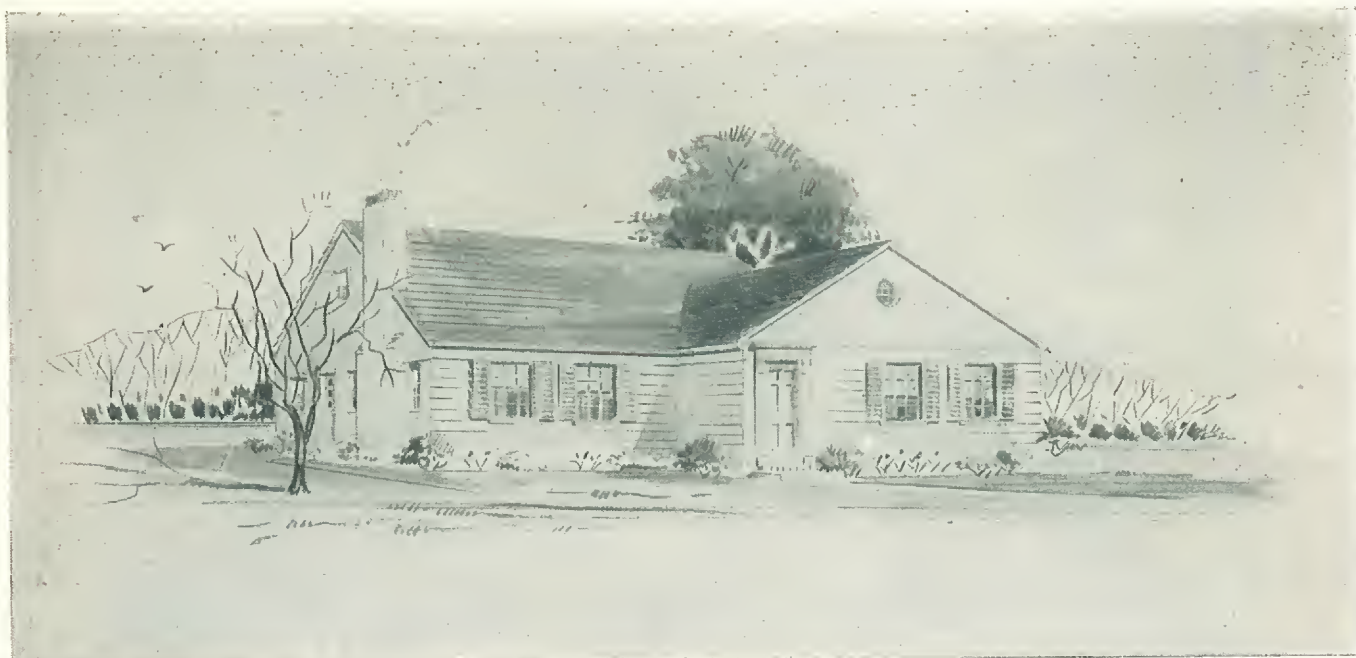


SECOND FLOOR PLAN

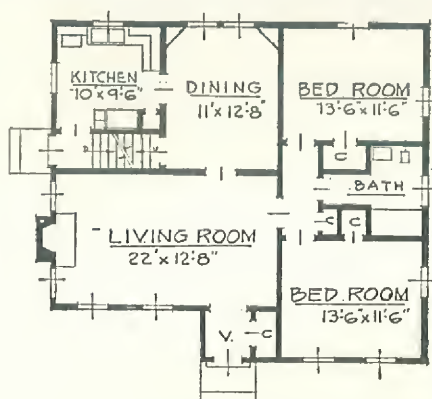


SECTION THRU LIVING ROOM AND BED ROOM

SCALE IN FEET
0 5 10

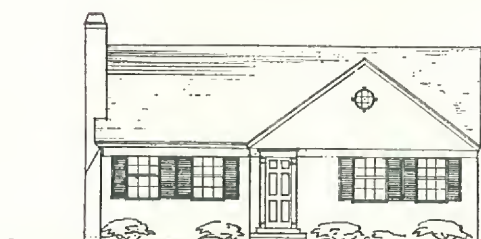


127 ADAM—24,600 cubic feet including living room, dining room, 2 bedrooms, bathroom, vestibule, kitchen, closets, attic and cellar.



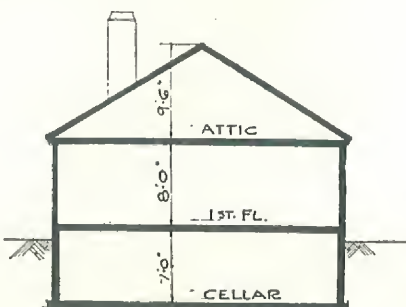
FIRST FLOOR

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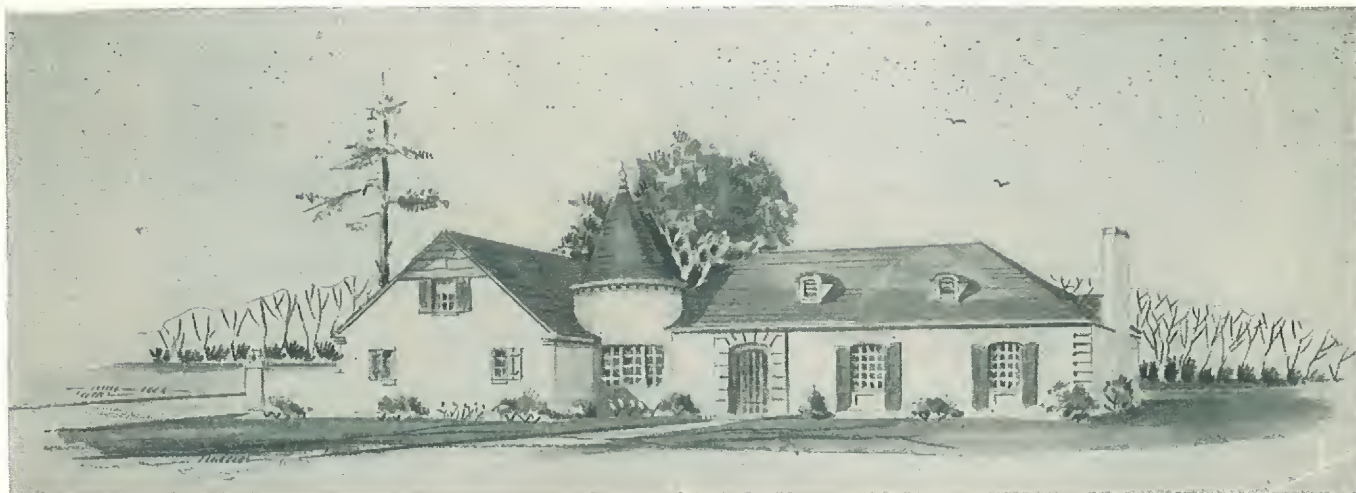
ELEVATION

0' 5' 10' 15'

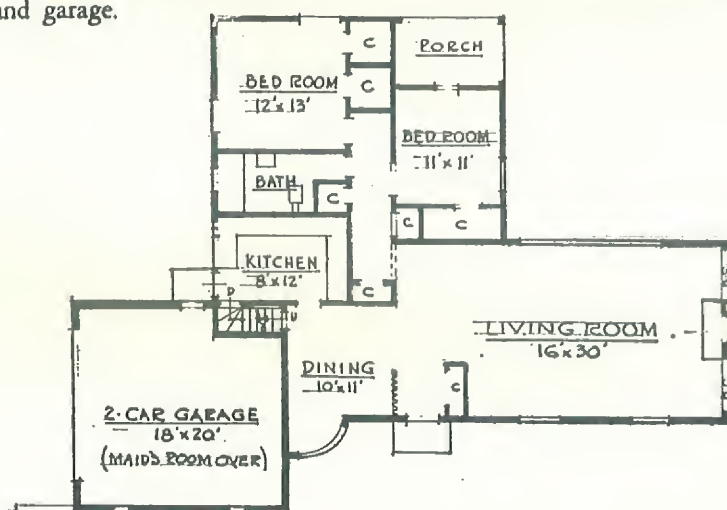


SECTION

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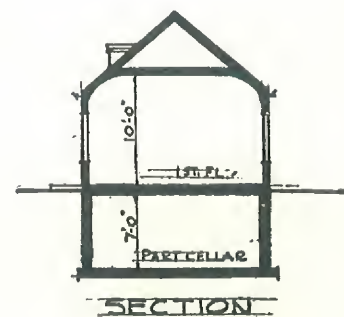
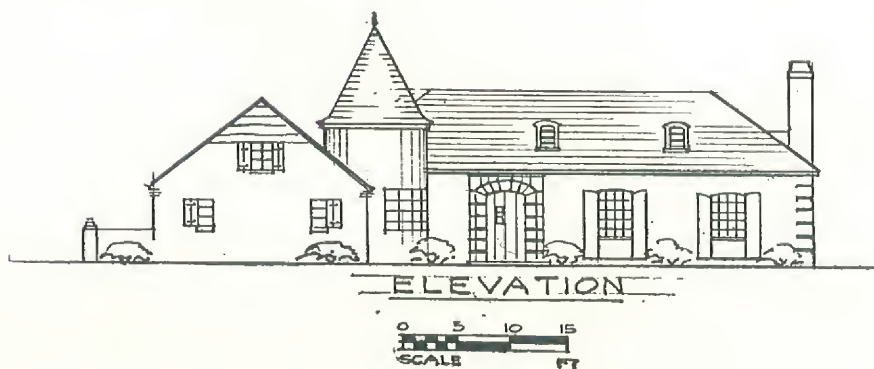
144 HAMILTON—28,000 cubic feet including living room, dining room, 2 bedrooms, maid's room, bathroom, porch, kitchen, closets, cellar and garage.



FIRST FLOOR

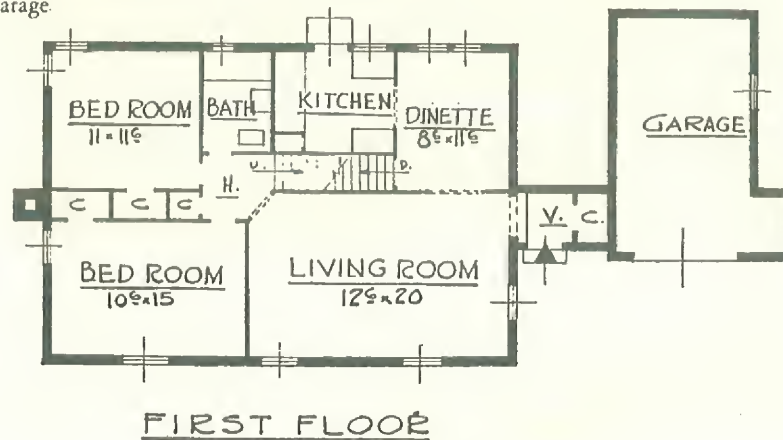
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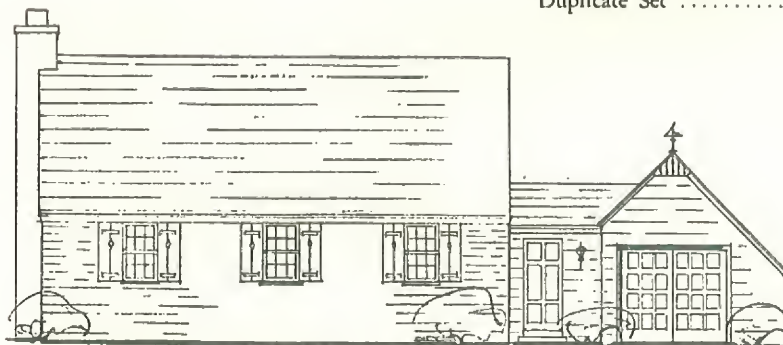




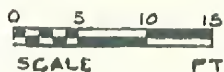
102 DUXBURY—18,500 cubic feet including living room, dinette, 2 bedrooms, bathroom, hall, vestibule, kitchen, closets, attic, cellar and garage.



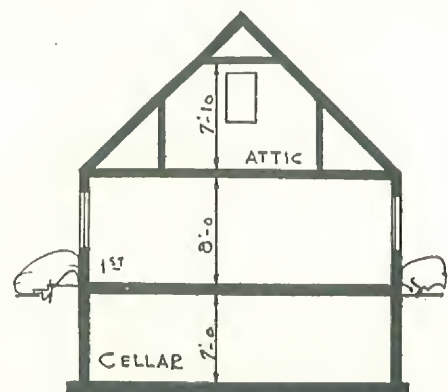
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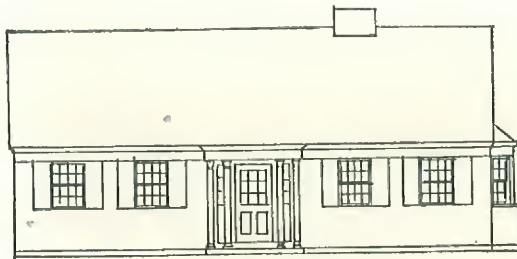


ELEVATION

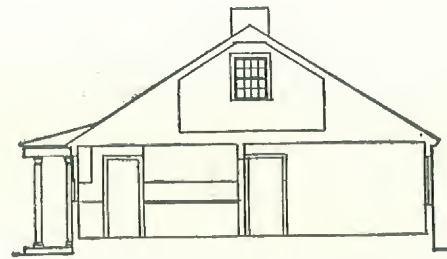


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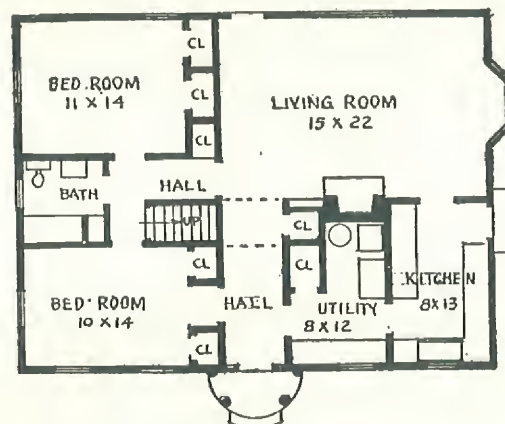
FRONT ELEVATION



SECTION THRU KITCHEN
AND LIVING ROOM



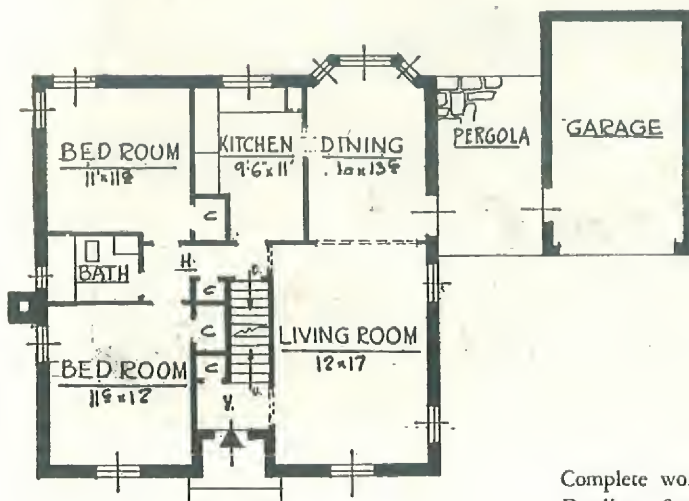
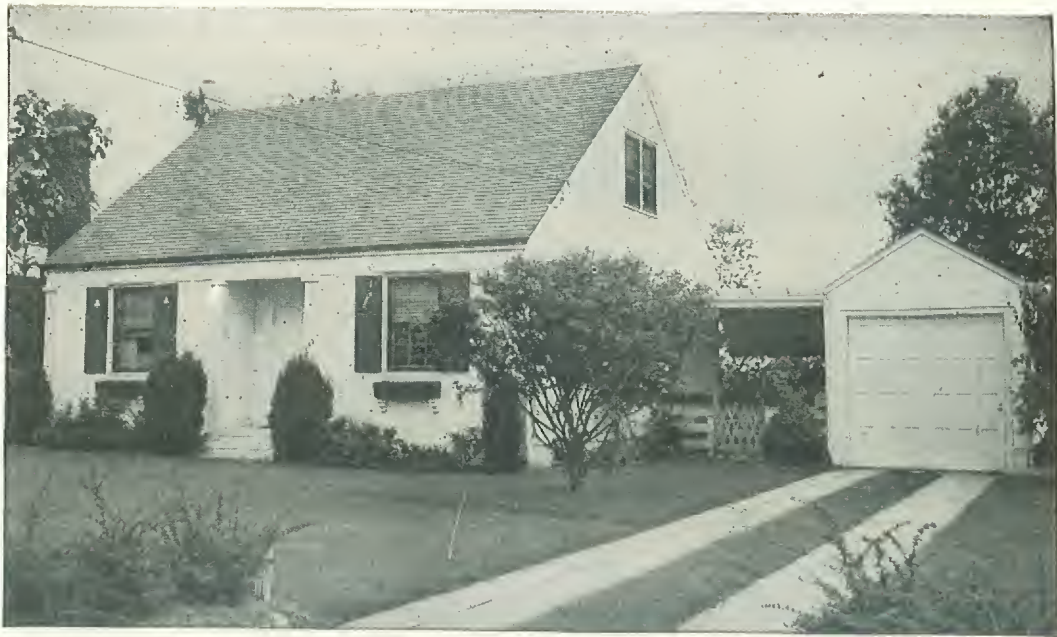
209 VIRGINIA—19,000 cubic feet including living room, 2 bed-rooms, bathroom, hall, utility room, kitchen, and closets.



FIRST FLOOR PLAN

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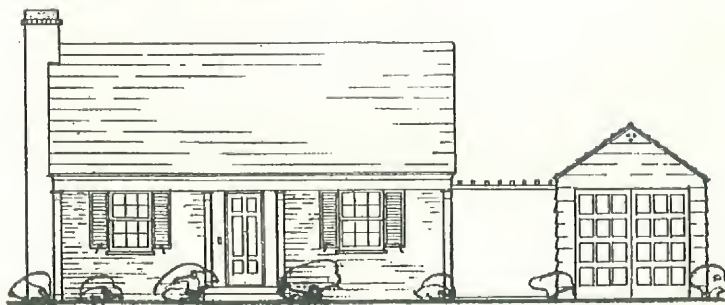
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(with specifications incorporated) \$15.00
Duplicate Set 5.00.



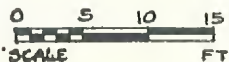
FIRST FLOOR

103 FAIRHAVEN—17,000 cubic feet including living room, dining room, 2 bedrooms, bathroom, hall, foyer, pergola, kitchen, closets, attic, cellar and garage.

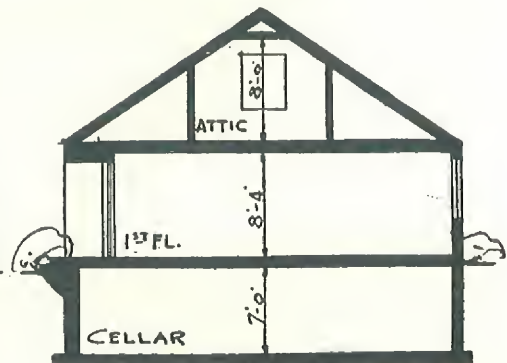
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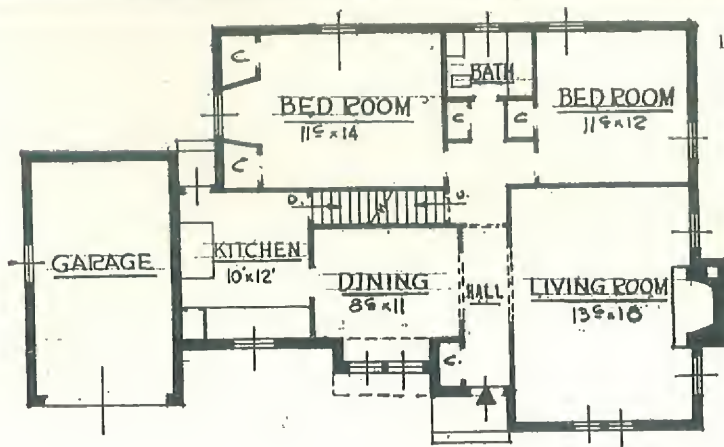
ELEVATION



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SECTION



FIRST FLOOR

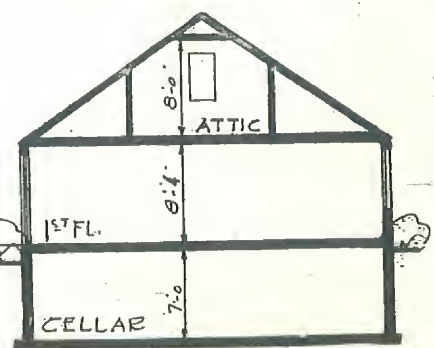
114 SUSSEX—18,000 cubic feet including living room, dining room, 2 bedrooms, bathroom, hall, kitchen, closets, attic, cellar and garage.

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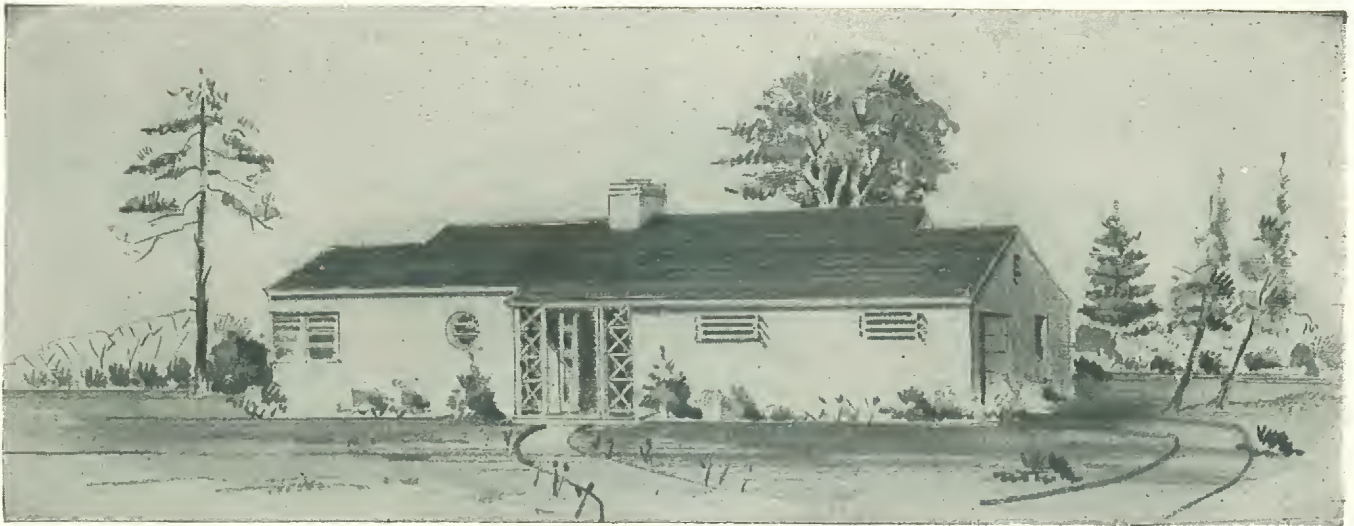
ELEVATION

0 5 10 15
SCALE FT.



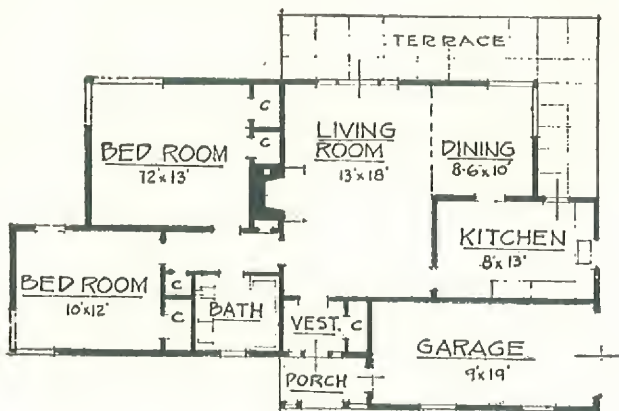
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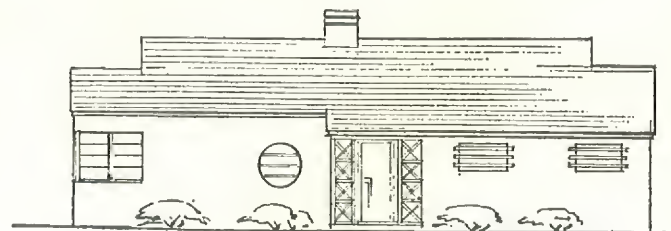
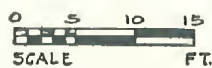


115 ENDICOTT—16,805 cubic feet including living room, dining alcove, 2 bedrooms, bathroom, terrace, kitchen, closets and garage.

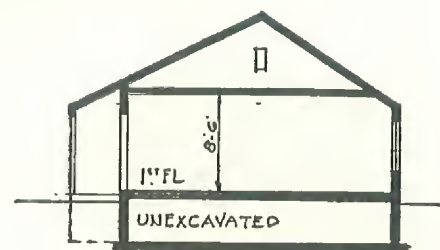
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FLOOR PLAN.



FRONT ELEVATION.



SECTION.

For cost of house see page 17

YOUR BUILDING PROGRAM

Four ingredients are needed for your successful home-building program: (1) a desirable lot, (2) an honest budget, (3) a sound, economical plan, and (4) a reputable builder.

Since homebuilding is a once-in-a-lifetime proposition, it is important in planning to know beforehand exactly what you want in the number of rooms, conveniences and design, and to adjust your desires to your pocketbook. Think of your house as a long-term investment that will span good times and bad, and do not extend yourself financially. The what-you-can-get side of the picture can be arrived at only through the process of studying plans and designs and selecting from these the way your home should look.

Indications at the present time point to the fact that post-war building will be one-quarter to one-third higher than prewar construction prices. In other words, the house that cost \$6000 in 1938 will cost \$7500 to \$8000 to build in 1946. More than ever before sound economical planning is needed to eliminate waste and offset this rise in cost if you are to get value for your money.

To further complicate matters, changes in house marketing methods present prospective home owners with new problems. Prospective homeowners can now buy *prefabricated homes* by walking into a department store or dealer and ordering a complete house for delivery just as they would purchase an automobile. These houses will be about the size and shape of a boxcar, with the possibility of getting larger plans by assembling two or more units. There will also be the choice of *factory-built site-assembled houses* which you may select from a catalogue and have assembled on your lot. Another choice will be the *development house*, planned and built like a ready-made suit. All you have to do is move your furniture into the house and switch on the oil burner. These methods of home marketing have been developed to reduce cost, but they rob the individual home owner of the great thrill of creating his own home. In building your own home you get a house suited to your needs instead of fitting your habits and tastes to an existing house — and besides, you can see and have control over the materials that go into your home.

YOUR LOT:

Of equal importance with the plan is the selection of the right piece of land to place your house on. Considerations in the selection of a lot may be divided roughly into two groups: the natural or physical features will determine the plan and elevation of your house; the community features will affect your everyday living.

Selecting a lot and a community is a personal matter. It may be that a view is more important

than accessibility to stores and bus service. Consider what characteristics will make life most pleasant to you and look for those. In your search, do not overlook fire and police protection, snow removal, garbage collection, street lighting, paved streets, storm sewers, and transportation. Is the neighborhood a good one for children to grow up in and are stores, churches and housekeeping help available? Is the lot improved with the utilities of electricity, water, gas, sewers, and telephone?

Legal questions arise in the purchase of land, and much doubt can be removed by having the title searched. The title search will uncover any liens or assessments, rights of way, covenants, or any restrictions limiting the size and value of your house.

Investigate these important angles:

Neighborhood: Is the neighborhood on the way up or on the way down?

Natural Features: Does your lot have good natural drainage? Visit the lot after a heavy rainstorm to see the effects. Think of the cellar and the possible wet spots on your lawn and a muddy driveway. Is there rock to excavate?

Orientation: Does your lot allow you to place your house so that you get sun where you want it? If you are sold on a definite house plan, make sure it fits the lot before you purchase it. The plan should fit the lot, and not the other way round.

YOUR BUILDING BUDGET:

What can you afford? Do not let your dream house place you in the dilemma of wishful thinking, but put down in black and white the *total cost* of your home-building operation, because this will determine the actual size of your plan and save you time and disappointment. Every day references are being made to a \$6000 house or an \$8000 house. This is a vague overall quotation. There should be no such reference without a tabulation of what is included in the price. In California the house may have no heating system, storm sash, or weatherstripping. For instance, does the price of your house include venetian blinds, storm sash, refrigerator, range, landscaping, etc.? These are the *facts* you must face in preparing your building budget.

If possible, a small amount should be set aside for building extras. No one ever built a house without some small variation in cost — the difference, for instance, between the choice of two building materials, a more expensive wallpaper, or a change in plan. Changes in plan should be avoided, since they usually cost more in time and money than they are worth.

THE COST OF YOUR HOUSE:

The cost of your house in the final analysis depends on the contractor building the house and the condition of the labor and material markets. Since the price of labor and materials vary throughout the country it is impossible to give all inclusive house costs. Construction estimates are based mainly on two methods. One is the material and labor breakdown in which every single item, including pounds of nails, and every hour of labor are computed to give an accurate forecast of the house cost. It is on such a computation that the careful builder bases his costs. The other method of obtaining cost estimates is by the cubic foot unit. This is a rule-of-thumb method of quickly obtaining costs by figuring the number of cubic feet in a house and multiplying it by a cost-per-cubic foot arrived at from experience with similar construction. For example, if there are 20000 cubic feet contained in **your house at a price** of \$.40 a cubic foot your house would be estimated to cost \$8000. However, care must be used in the selection of a cubic foot cost as construction costs vary throughout the country. Building costs are determined by cost of materials, cost of labor and quality of finish. Prewar prices for average residential construction varied from \$.25 to \$.45 a cubic foot. At the present time house building prices are higher and will probably range from \$.30 to \$.60 for similar construction. Both the manner of obtaining the house cubage and of determining what cubic-foot price to use depend on much building experience and should be left by the house planner to the professional architect or builder.

YOUR PLAN:

In planning your home, an architect is a good investment, and should be able to save his fee by producing an attractive, resalable house and by giving lasting satisfaction in good construction. But whether you use an architect or not, the most important question is what kind of plan will best suit your family, your plot, and your pocketbook. To achieve this goal, a basic list of requirements must be made which will determine the size and type of your house.

BASIC REQUIREMENTS

Living and Dining: Can these be combined in a single space or is a separate dining-room required? (The trend is away from separate dining areas to combined areas, because they are used only two or three times a day.) Will you include fireplace, bookshelves, corner cupboards, built-in dining alcove?

Kitchen: Can this be combined with laundry and heater room? (The modern trend is to include all of these functions in one larger area.) What equipment will you include: range, refrigerator, electric garbage disposal, deep freeze unit, ironing machine, washing machine, dishwasher, dryer?

Bedrooms: For single or double beds? Will you include built-in bunks and dressers? Will you include

separate guest room or provide space in living area? may not be necessary.)

Basement: Heater room and recreation room. What kind of heating equipment will you use — circulated warm air, hot water, or steam? What kind of fuel will you use — coal, oil, or gas?

Garage: Will you include space for storage, workbench, and tools?

Porch: Will you include a screened and paved porch?

Storage: Will you include hall coat closet, linen closet, broom closet, cedar closet? (Storage space becomes doubly important in houses built without basements and also in modern flat-roofed houses without attics.)

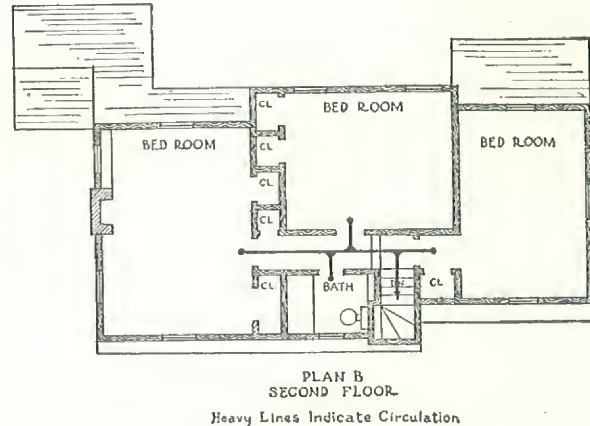
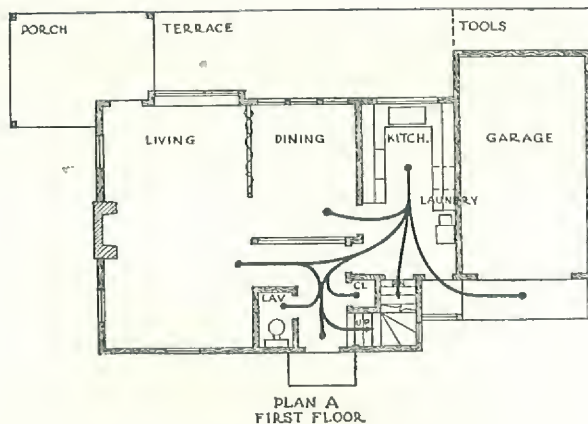
Keep comparing your plan to the plans of houses you visit, measure them and make notes, so that you do not go haywire in planning your own rooms too large or too small. Make a list of the approximate sizes of rooms to guide your architect or builder.

Plan a simple oblong or nearly square house. They are more economical to build because there is less labor and material waste in cutting and fitting complicated corners. Compact houses are cheaper and easier to heat than rambling houses. Plumbing lines should be grouped; that is, the second floor bath should be directly over or near the first floor kitchen or lavatory. Plan adequate closet space, for small houses get cluttered up more quickly than large ones. Closets should have a minimum depth of twenty inches for hanger clearance. The space above the hanging pole is usually lost space, so plan a cupboard for the storage of blankets, etc., with doors opening out into the room. Allow adequate wall space in rooms to take care of beds and furniture.

CIRCULATION

Plan good circulation. One of the more fundamental principles in planning is circulation. Look at your plan to see if you must track through the living room from the kitchen to answer the front doorbell. Carrying bundles from the grocer, can you get from the garage door to the kitchen easily? Draw the path of circulation on your plan to diagnose beforehand if you are going to spend your life wasting steps.

To the average housewife the kitchen is the most important room and the hub from which all household activities radiate. The days of carrying heavy baskets of wet laundry up steep cellar steps are gone. Modern scientific appliances save labor by placing all the mechanical units of a modern laundry in a small space in or near the kitchen. In laying out the plan the relation of the rooms to the kitchen should be considered carefully. In the accompanying plans (A and B) the steps to various spaces are indicated by a broken line to show the importance of the paths of household travel. In your plan how many steps are there from the kitchen to the front door? the lavatory? the cellar stair? the laundry? the garage door and the bedrooms? A well planned house can eliminate much end-of-day fatigue due to unnecessary walking. (See page 19)



YOUR CONTRACTOR:

The best plan in the world can go wrong in the hands of a poor builder. Picking a reputable contractor is extremely important. Do not take chances, play favorites, or gamble. With a desirable lot, a sound budget, and a good plan, your whole building program is at the mercy of a contractor.

Houses are built under many forms of contract. Those most generally in use are the competitive bid type, the cost plus a fixed fee type, and the direct owner-subcontractor type.

An architect usually uses the competitive bid method to obtain the best price for his client. When more than one bid is taken on a set of plans, the home builder is more likely to obtain a fair estimate. Some contractors only do work on the cost plus a fixed fee basis. Under this system the owner pays all the bills for labor and materials and pays the contractor a stipulated sum or a percentage of the total. Both of these systems have their advantages and disadvantages. Under the cost-plus system the contractor's risk is removed and a first-class job can be accomplished. More time may be consumed and the price is not accurately known until the end of the job. Under the competitive system, the contractor may be induced to cut corners on a low bid, but he is also anxious to "get in" and "get out" in good time to save himself money. The direct owner-subcontractor relationship is not advised unless the prospective home builder is qualified to take the risk. Under this system the home builder enters into contracts with individual masons, carpenters, plumbers, etc. The chances for the average person to go wrong are so many and various that it is foolhardy to undertake the responsibility.

HOW TO BORROW FOR BUILDING:

To qualify for a loan from any lending institution there are three requirements to be complied with besides your financial fitness.

The first step is to apply to your local bank, savings and loan society or insurance company. The three items required of you are; (1) a description

giving the location of your lot and a proof of ownership, (2) a set of building plans with materials clearly designated, and (3) a bonafide contract-estimate from your builder on how much the house will cost. You are then ready for F.H.A. approval. In the case of private lending institutions they examine and make their own approval. A fee is required when the plans are submitted to the F.H.A. and if the loan is granted the fee is applied to the owner's account. Veterans will have special applications.

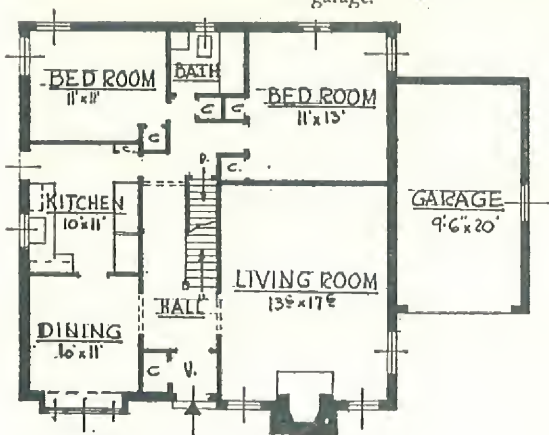
The F.H.A. or Federal Housing Authority does not lend money direct but guarantees the money the bank loans you. In doing this the F.H.A. wants proof that your lot is a good investment, and that your house is well planned and well built. To enforce their standards appraisals are made and supervision given to the project.

The interest you will pay on your mortgage loan varies, as lending institutions base their rates on different factors. In a general case where you borrow at an interest rate of $4\frac{1}{2}\%$ on a twenty year amortized loan you will pay back \$6.33 a month for each thousand dollars you borrow. If, for example, you borrow \$5000 then your monthly payments will be five times \$6.33 or \$31.65. To this the bank will add the monthly charge of your taxes and whatever insurance you place on your house.

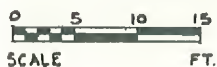
In construction loans the contractor is paid in partial payments after he has completed certain percentages of the house. Some lending institutions make a special charge for new house loans to cover their risk and service. Be sure you understand all of the conditions and payments before you make a final commitment. Your local bank will supply you with a table of loans and payments according to their interest rates, from which you can determine how much to borrow according to your own financial budget. If you have been an apartment dweller don't forget to add the cost of heating the house into your monthly budget and also, gas, water and garbage disposal charges, because as soon as you move into your new home you are strictly on your own.



106 BEDFORD—17,500 cubic feet including living room, dining room, 2 bedrooms, bathroom, hall, kitchen, closets, attic, cellar and garage.



FIRST FLOOR

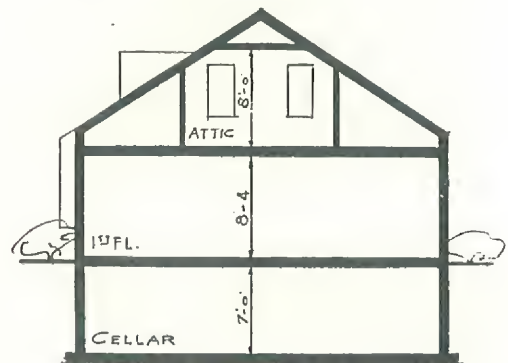


Complete working plans (with specifications incorporated) \$15.00
Duplicate Set 5.00

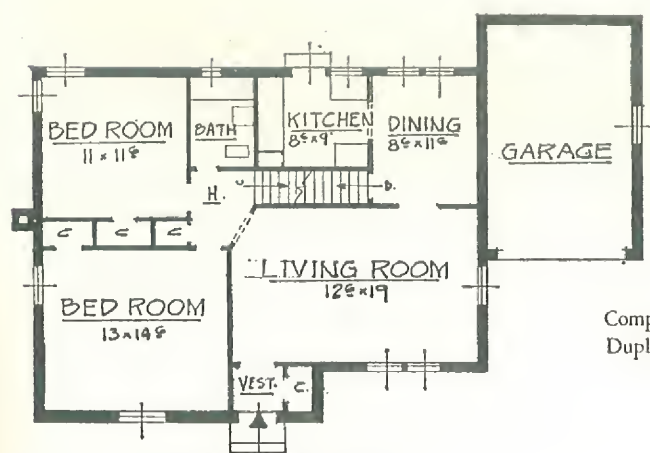
For cost of house see page 17



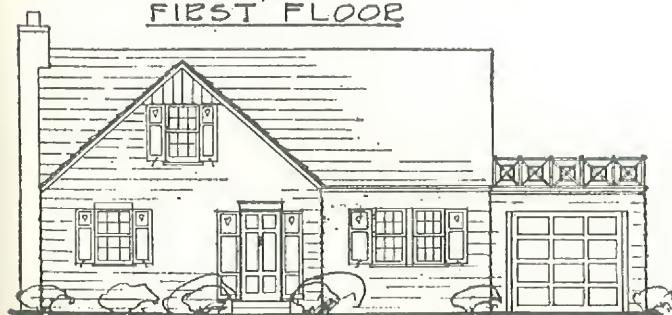
ELEVATION



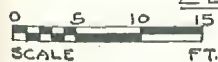
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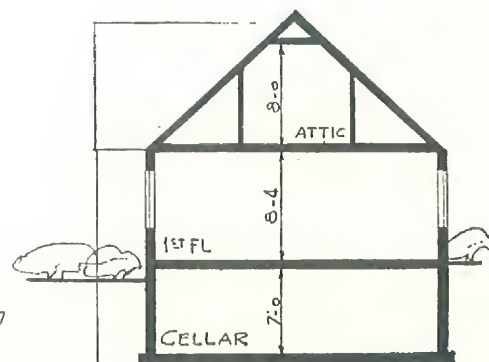
FIRST FLOOR



ELEVATION



For cost of house see page 17



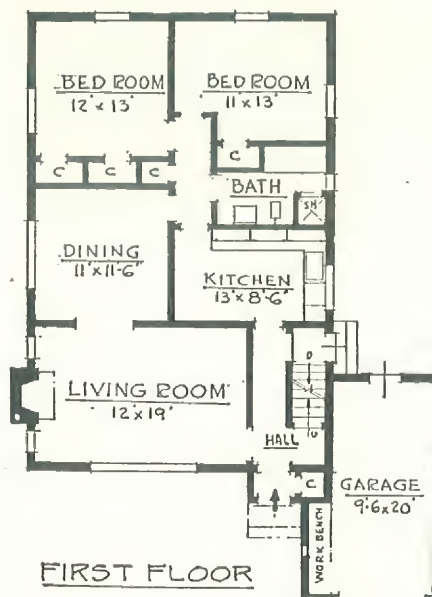
SECTION

109 MONROE—19,500 cubic feet including living room, dining room, 2 bedrooms, bathroom, kitchen, closets, attic, cellar and garage.

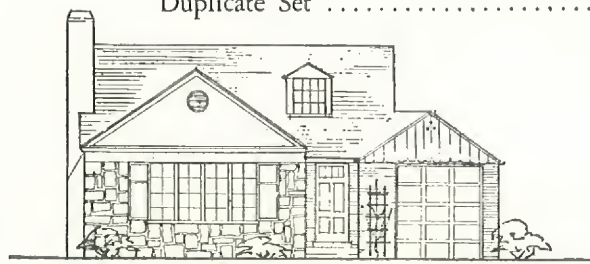
Complete working plans (with specifications incorporated) \$15.00
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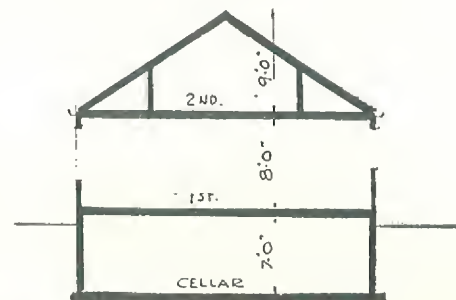
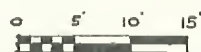
120 BRUNSWICK—30,100 cubic feet including living room, dining room, 2 bedrooms, bathroom, hall, kitchen, closets and cellar.



Complete working plans (with specifications incorporated) \$15.00
 Duplicate Set 5.00

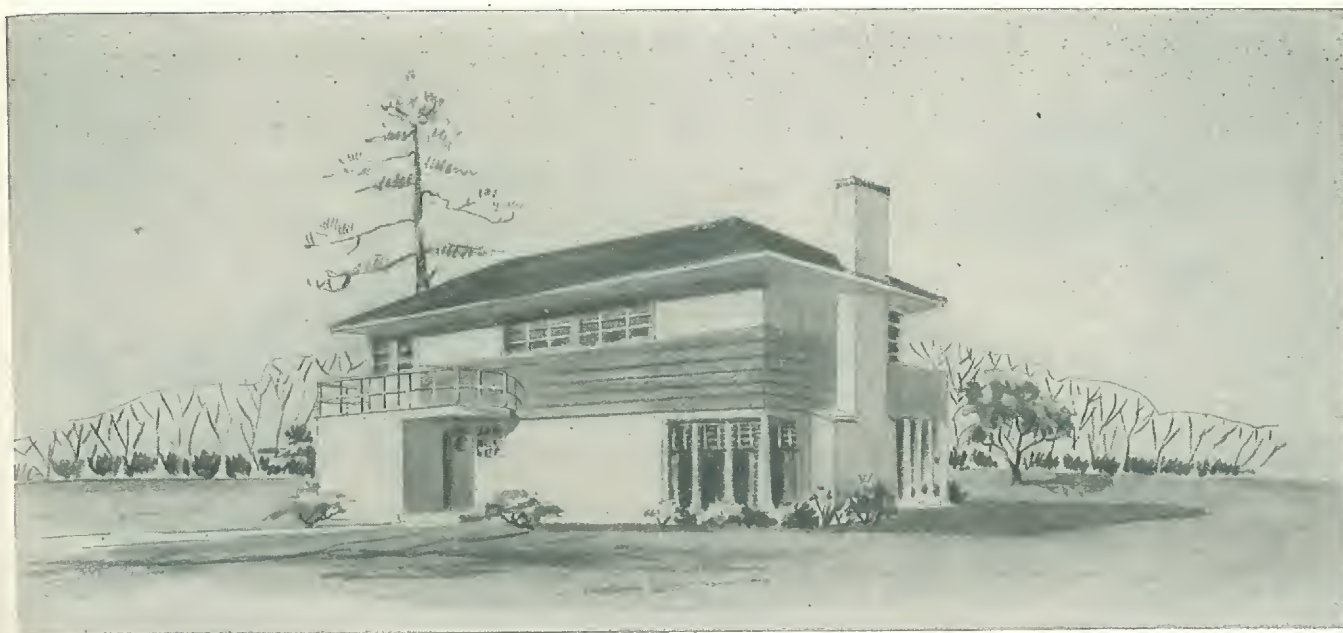


ELEVATION

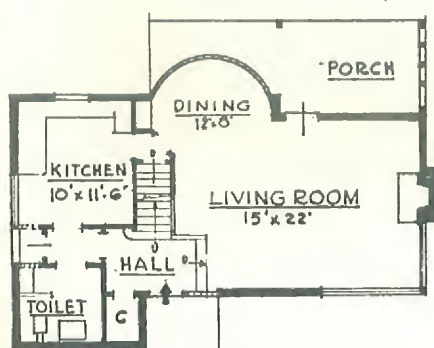


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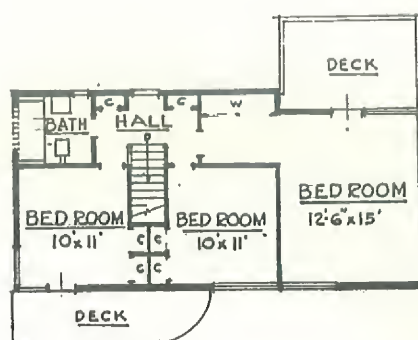
For cost of house see page 17



128 FIELDVIEW—17,800 cubic feet including living room, dining alcove, 3 bedrooms, bathroom, lavatory, 2 halls, 2 decks, porch, kitchen, closets and cellar.



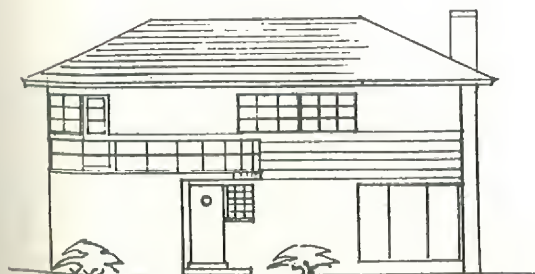
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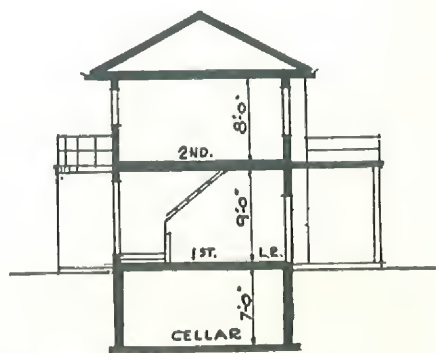
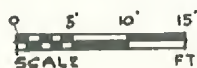
SECOND FLOOR

Complete working plans (with specifications incorporated) \$15.00

Duplicate Set 5.00

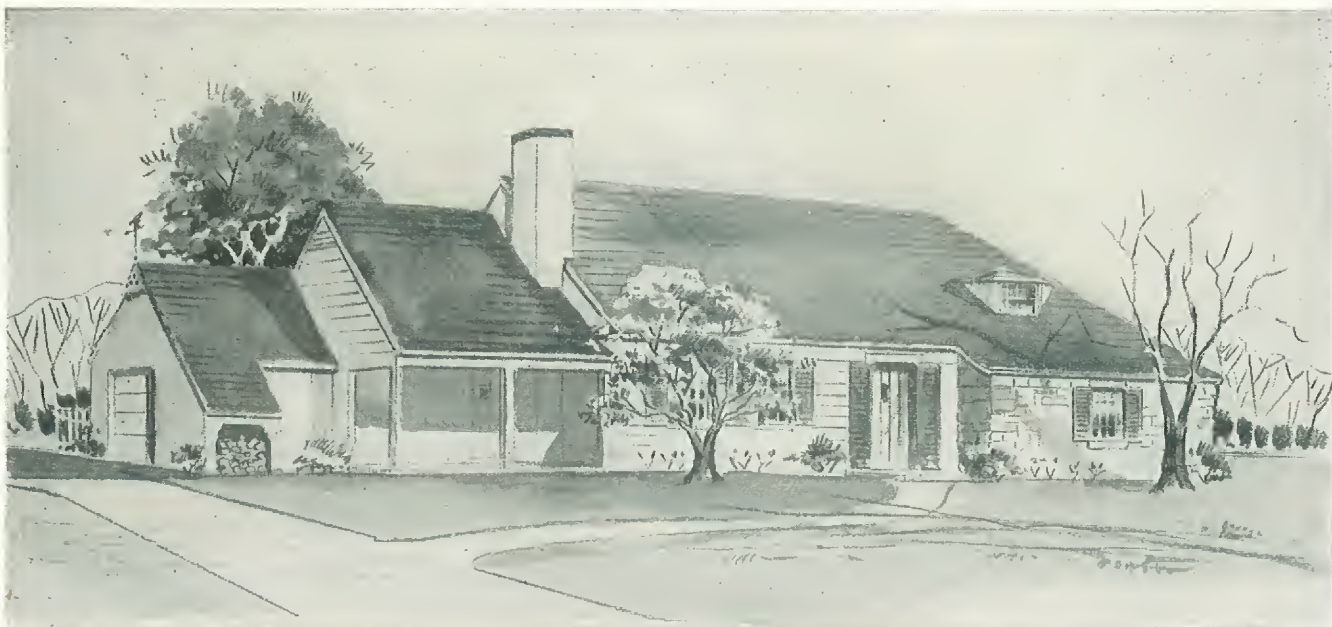


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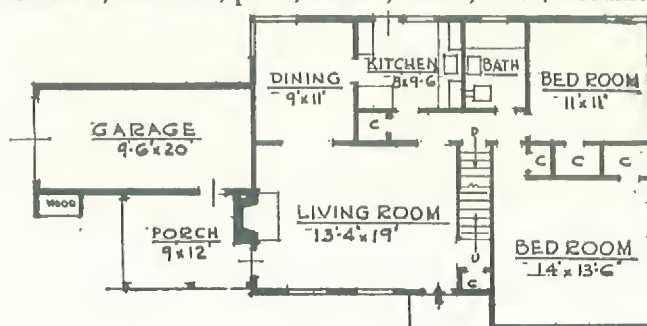


SECTION

For cost of house see page 17



137 DARWIN—23,000 cubic feet including living room, dining room,
2 bedrooms, bathroom, porch, kitchen, closets, cellar, woodshed and garage.

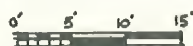


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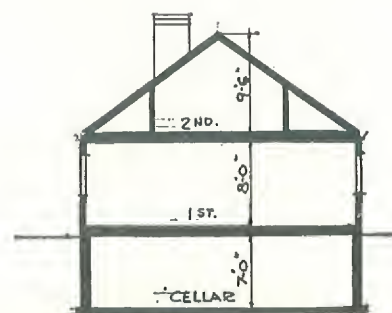
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ELEVATION



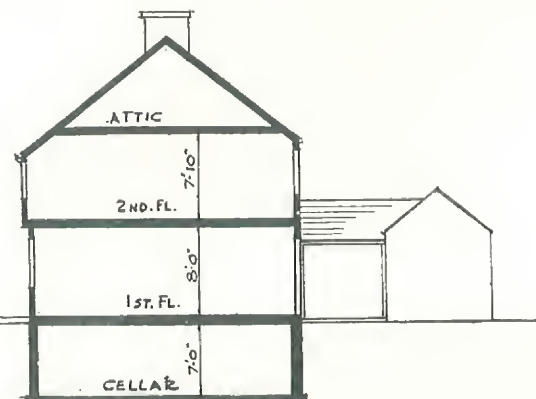
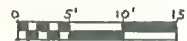
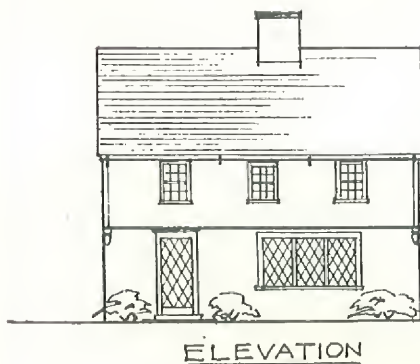
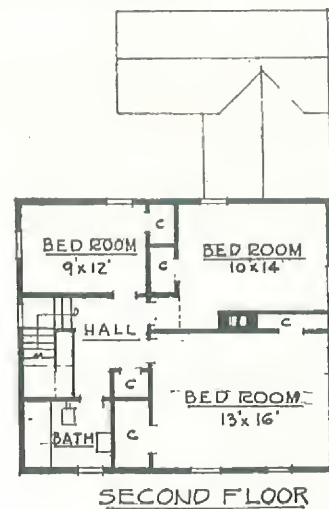
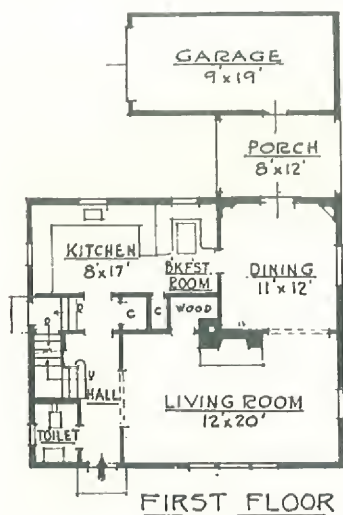
For cost of house see page 17



SECTION



140 ELMRIDGE—24,800 cubic feet including living room, dining room, 3 bedrooms, bathroom, lavatory, 2 halls, porch, breakfast room, kitchen, closets, attic, cellar, boiler room and garage.



Complete working plans (with specifications incorporated) \$15.00
 Duplicate Set 5.00

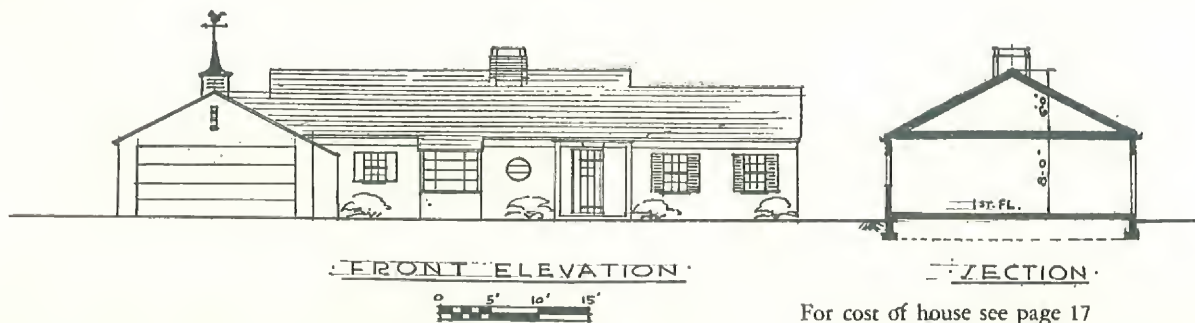
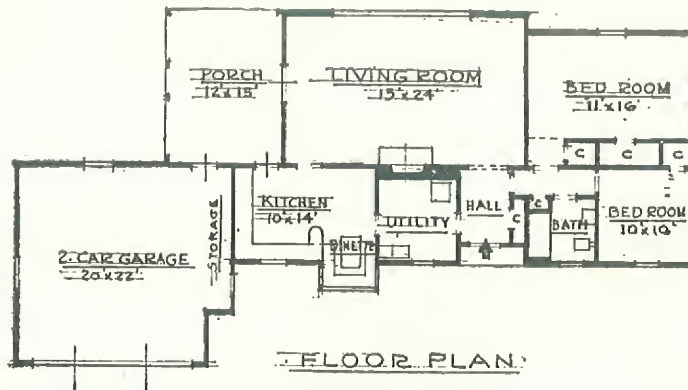
SECTION

For cost of house see page 17

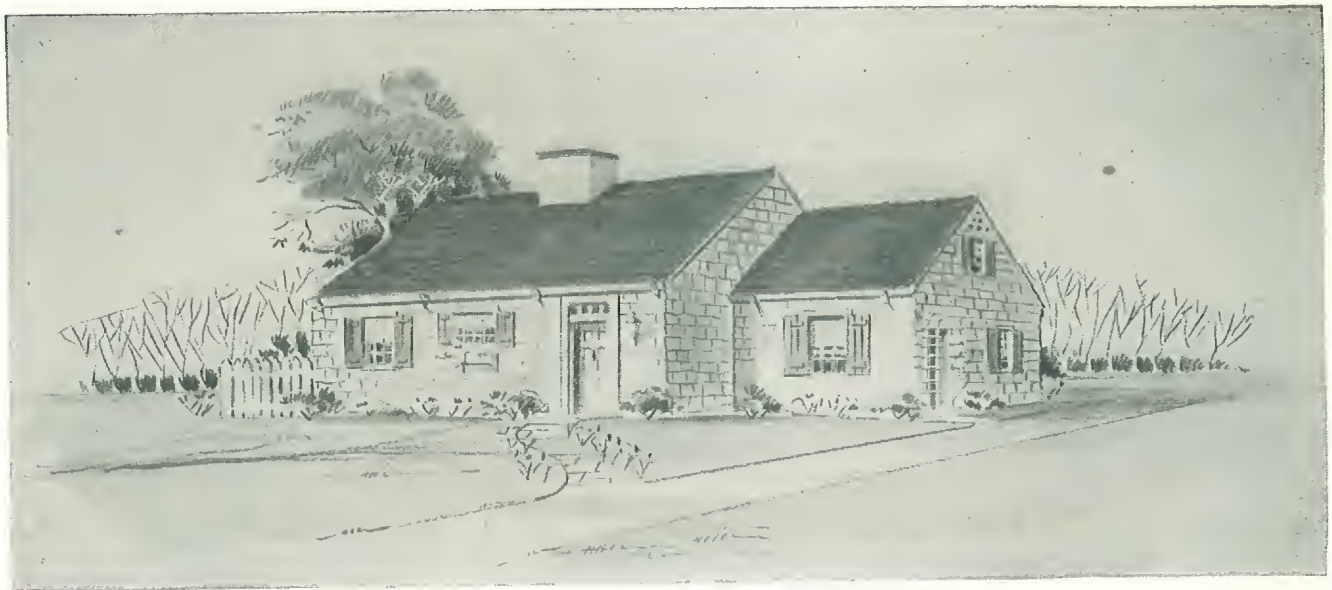


117 CONCORD—21,100 cubic feet including living room, dinette, 2 bedrooms, bathroom, hall, porch, utility room, kitchen, closets and car port.

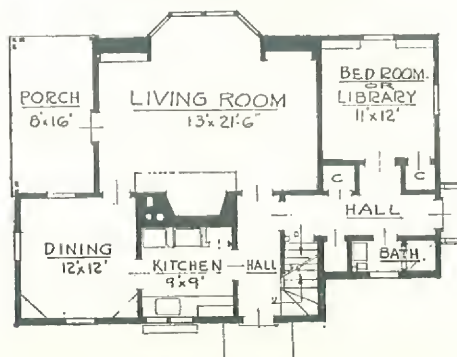
Complete working plans (with specifications incorporated) \$15.00
Duplicate Set 5.00



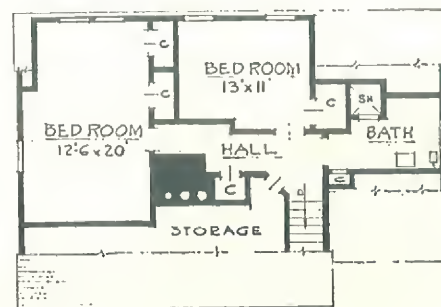
For cost of house see page 17



126 PITTSFIELD—24,000 cubic feet including living room, library, dining room, 2 bedrooms, 2 bathrooms, 2 halls, porch, kitchen, closets, storage room, and cellar.

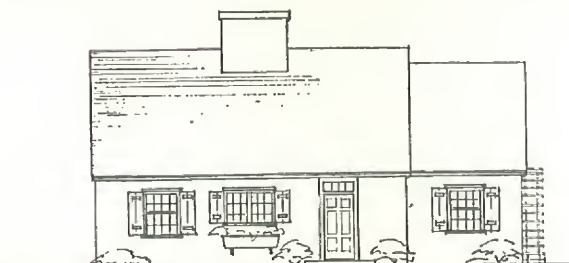


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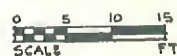


SECOND FLOOR

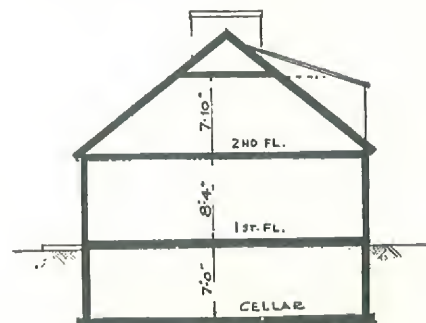
Complete working plans (with specifications incorporated) \$15.00
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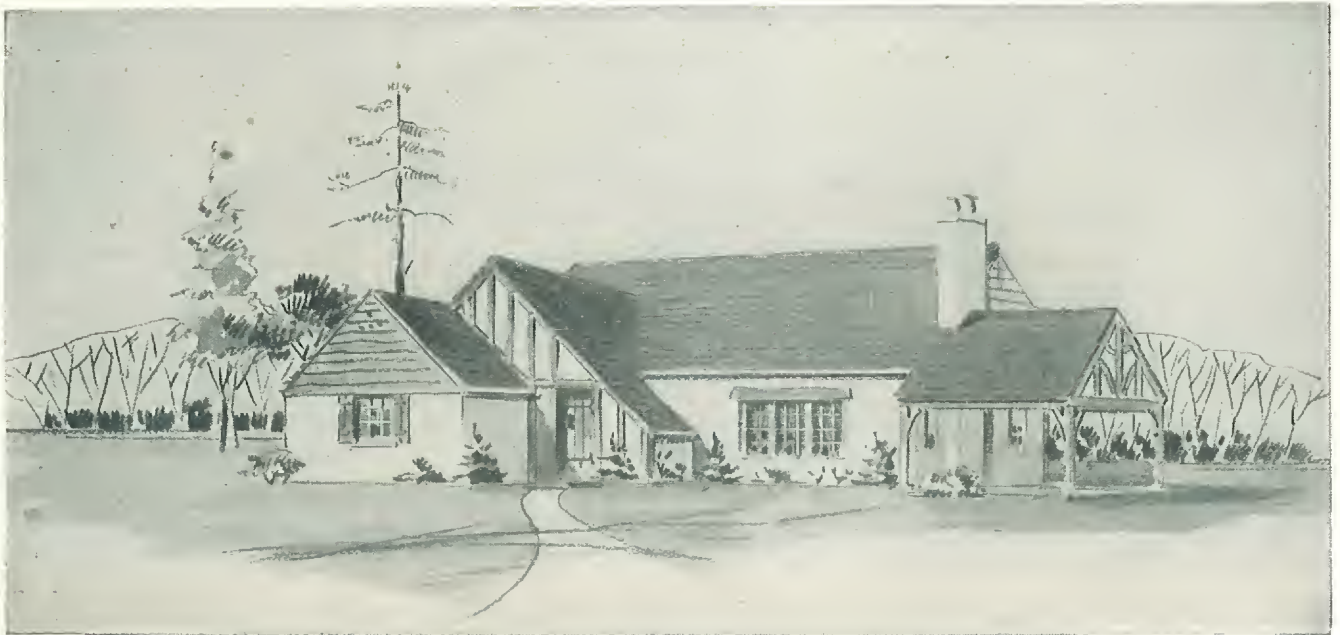
ELEVATION



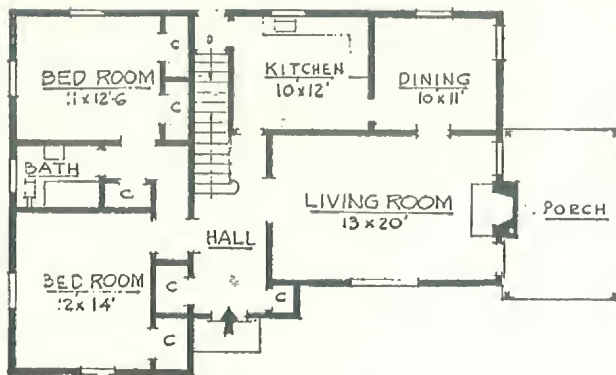
For cost of house see page 17



SECTION



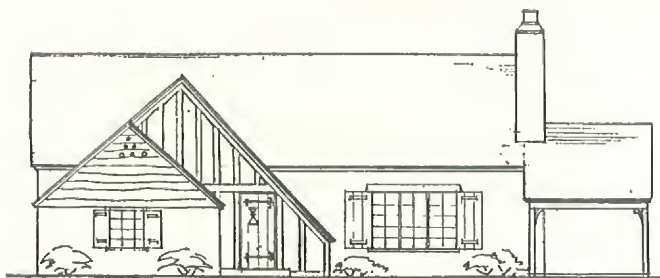
131 TROY—28,700 cubic feet including living room, dining room, 2 bedrooms, bathroom, hall, porch, kitchen, closets and cellar.



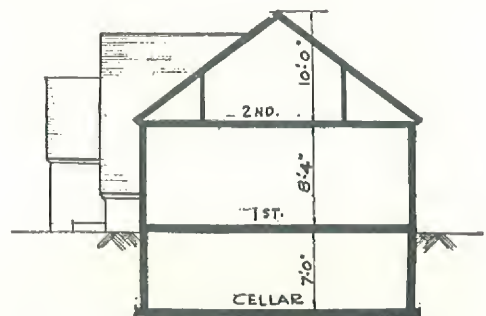
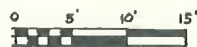
FIRST FLOOR

For cost of house see page 17

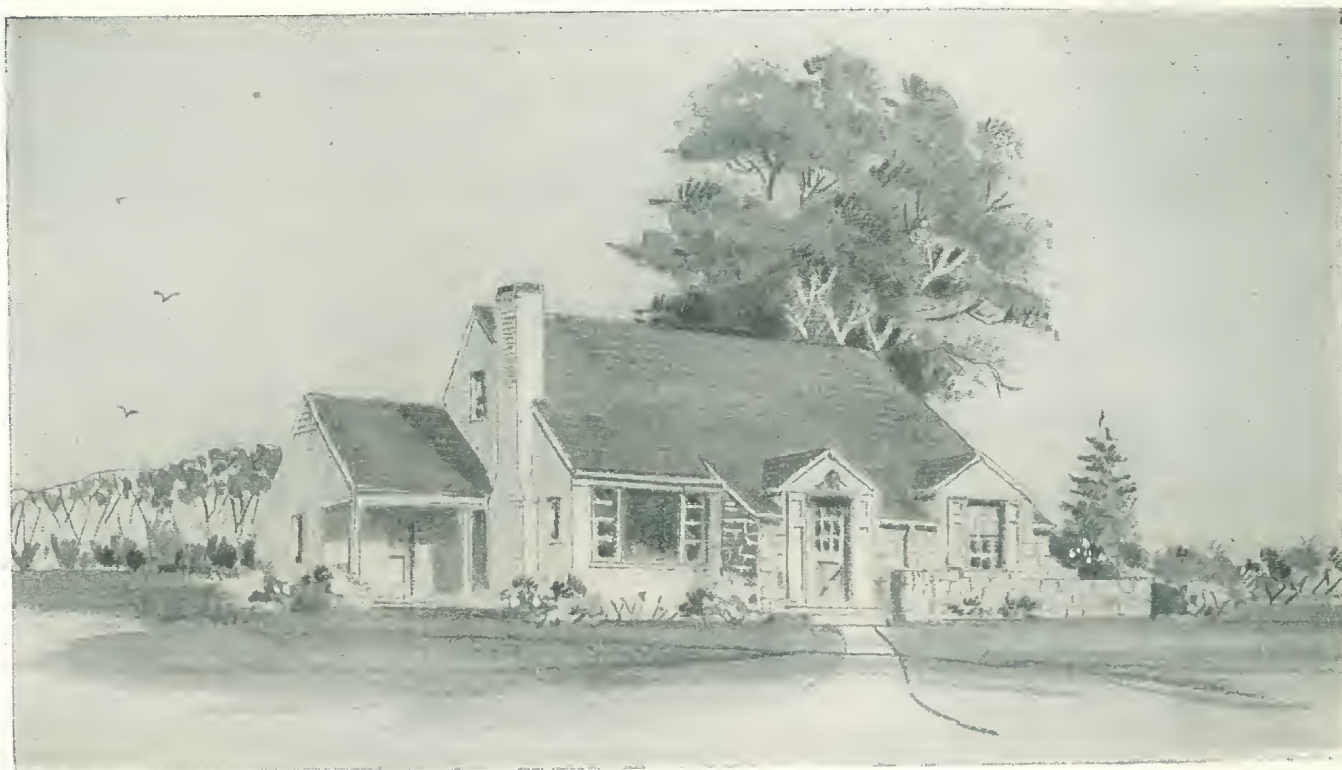
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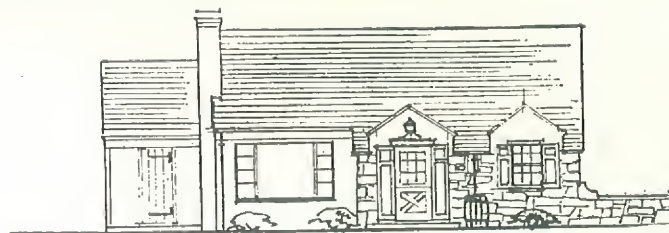
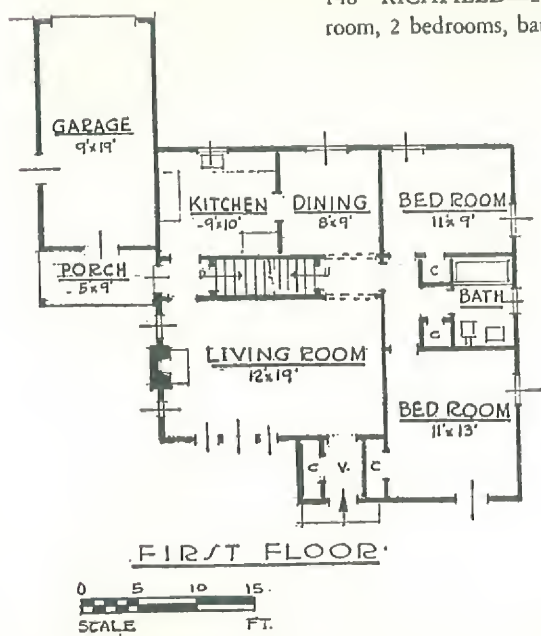
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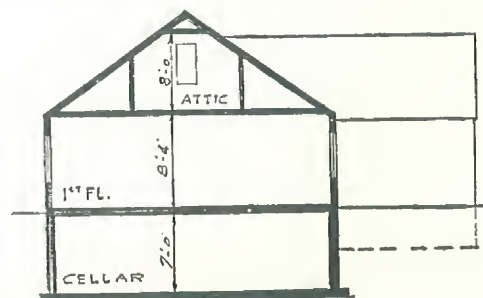
SECTION.



148 RICHFIELD—21,320 cubic feet including living room, dining room, 2 bedrooms, bathroom, kitchen, closets, attic, cellar and garage.



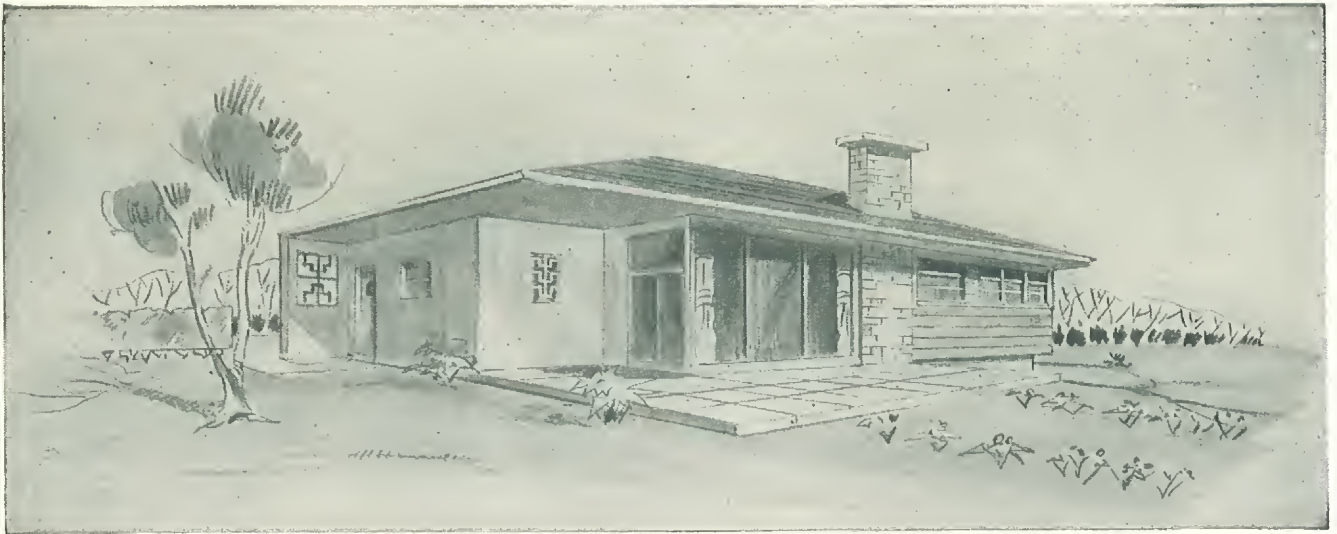
FRONT ELEVATION



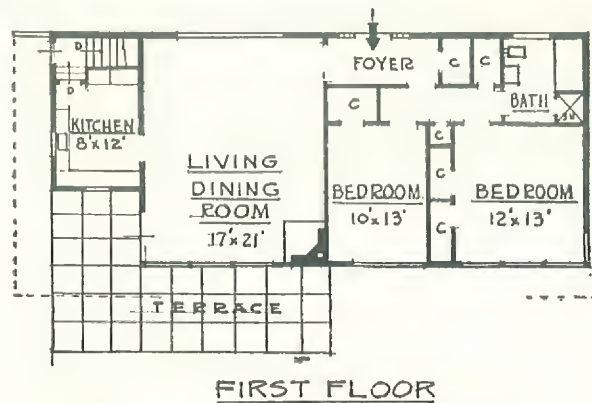
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Complete working plans (with specifications incorporated) \$15.00
Duplicate Set 5.00

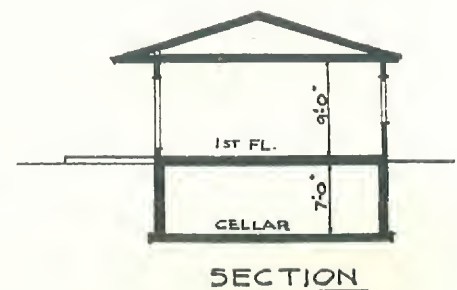
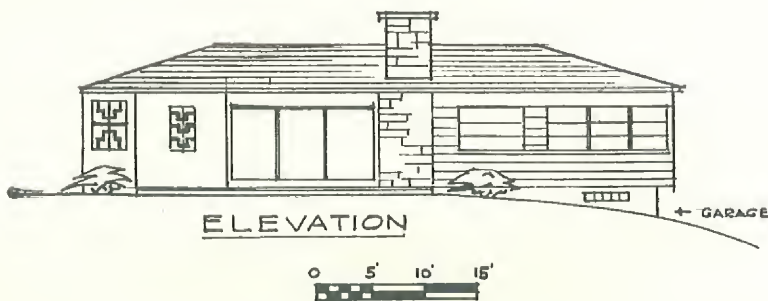
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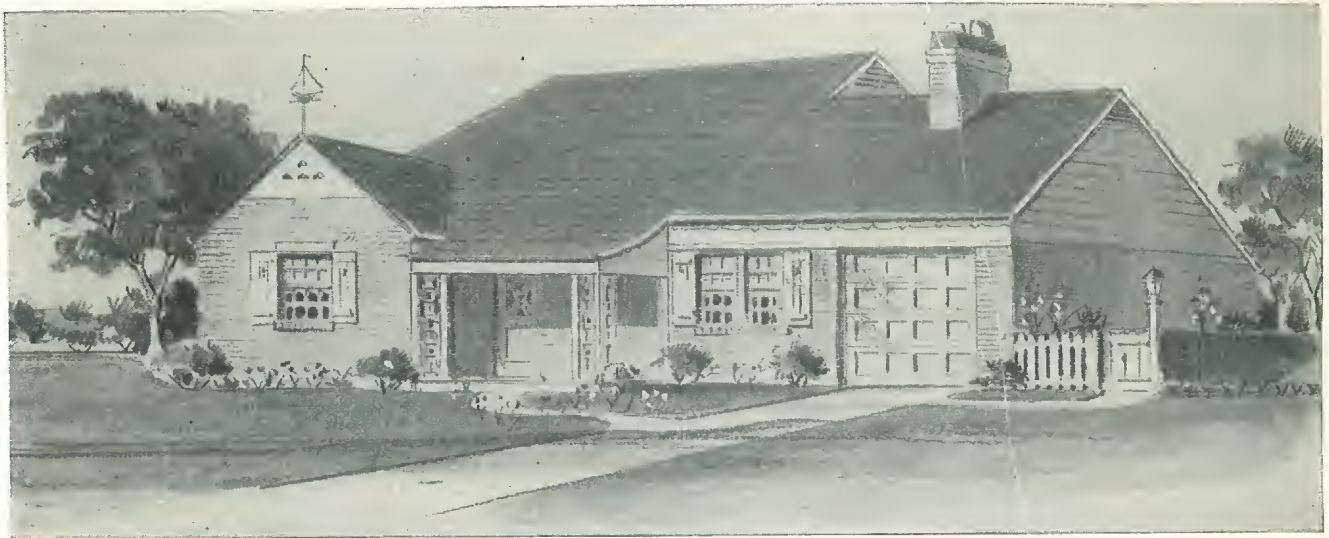
134 HELENA—21,000 cubic feet including living-dining room combination, 2 bedrooms, bathroom, foyer, terrace, kitchen, closets and cellar.



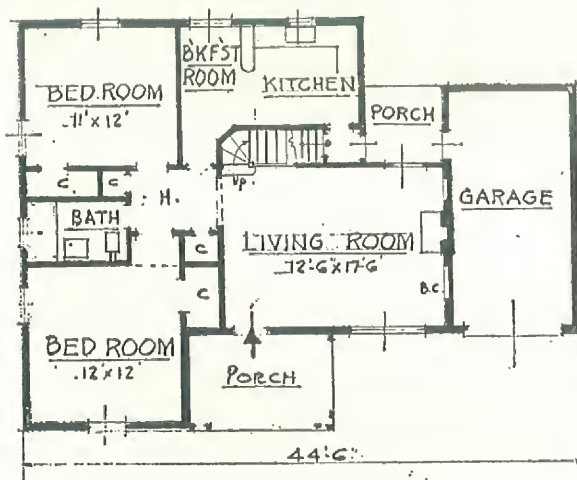
Complete working plans (with specifications incorporated) \$15.00
Duplicate Set \$5.00



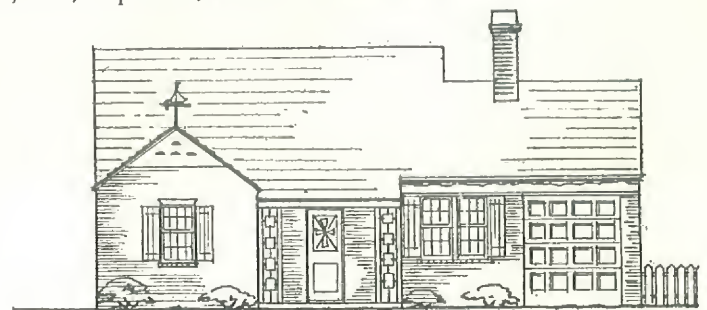
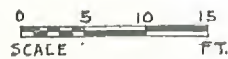
For cost of house see page 17



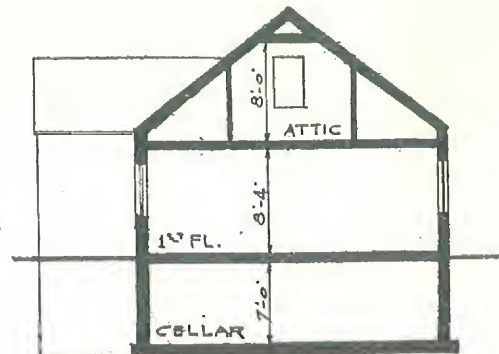
- 123 MILTON—21,450 cubic feet including living room, dining alcove, 2 bedrooms, bathroom, hall, 2 porches, kitchen, closets, attic, cellar and garage.



• FIRST FLOOR.



• ELEVATION.



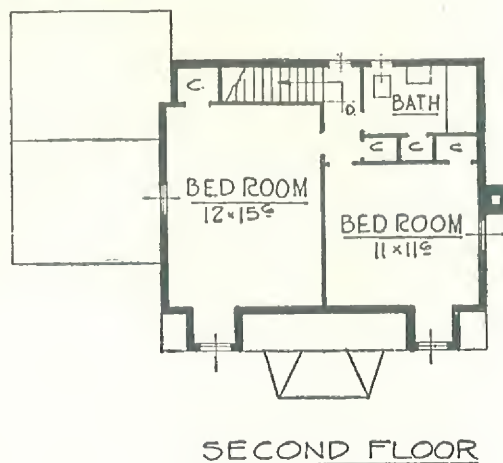
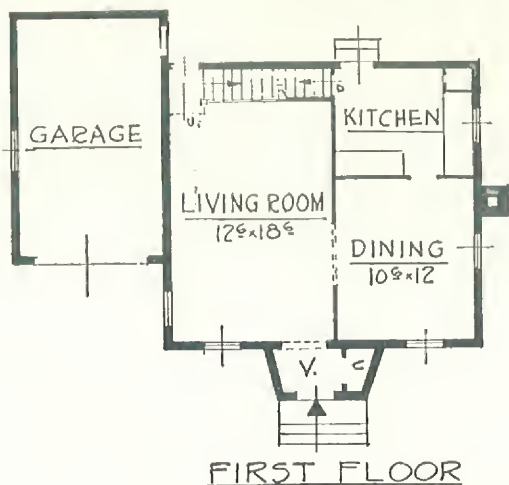
• SECTION.

Complete working plans (with specifications incorporated) \$15.00
Duplicate Set 5.00

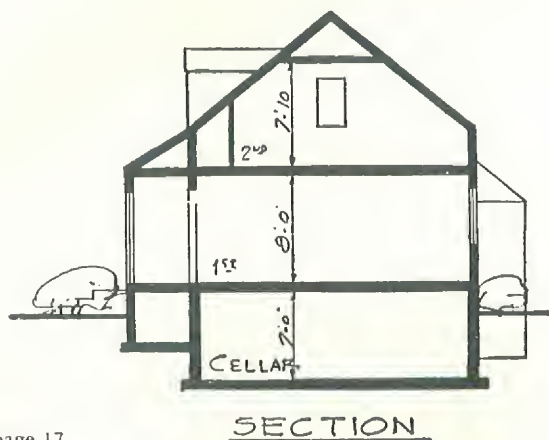
For cost of house see page 17



101 ESSEX—10,500 cubic feet including living room, dining room, 2 bedrooms, bathroom, vestibule, kitchen, closets and garage.



Complete working plans (with specifications incorporated) \$15.00
 Duplicate Set 5.00

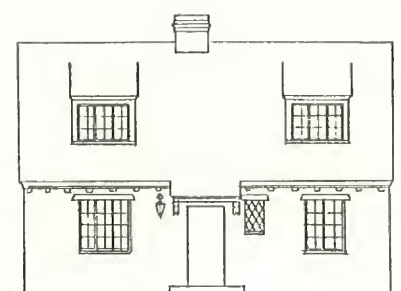


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 SCALE FT

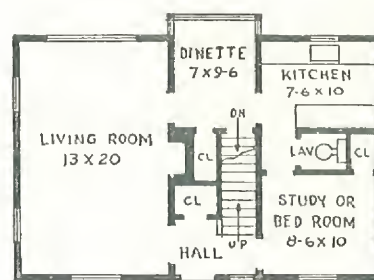
For cost of house see page 17



201 NORMANDY—14,000 cubic feet including living room, study-dining room, 2 bedrooms, bathroom, kitchen and closets.



FRONT ELEVATION

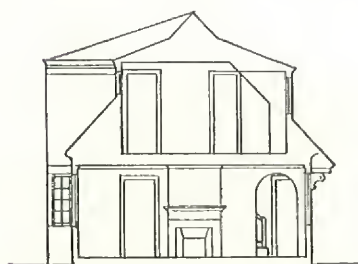


FIRST FLOOR PLAN

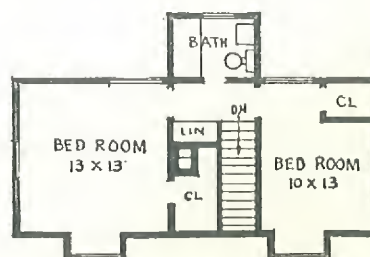
Complete working plans (with specifications incorporated) \$15.00
Duplicate Set 5.00

5' 0' 5' 10'
SCALE IN FEET

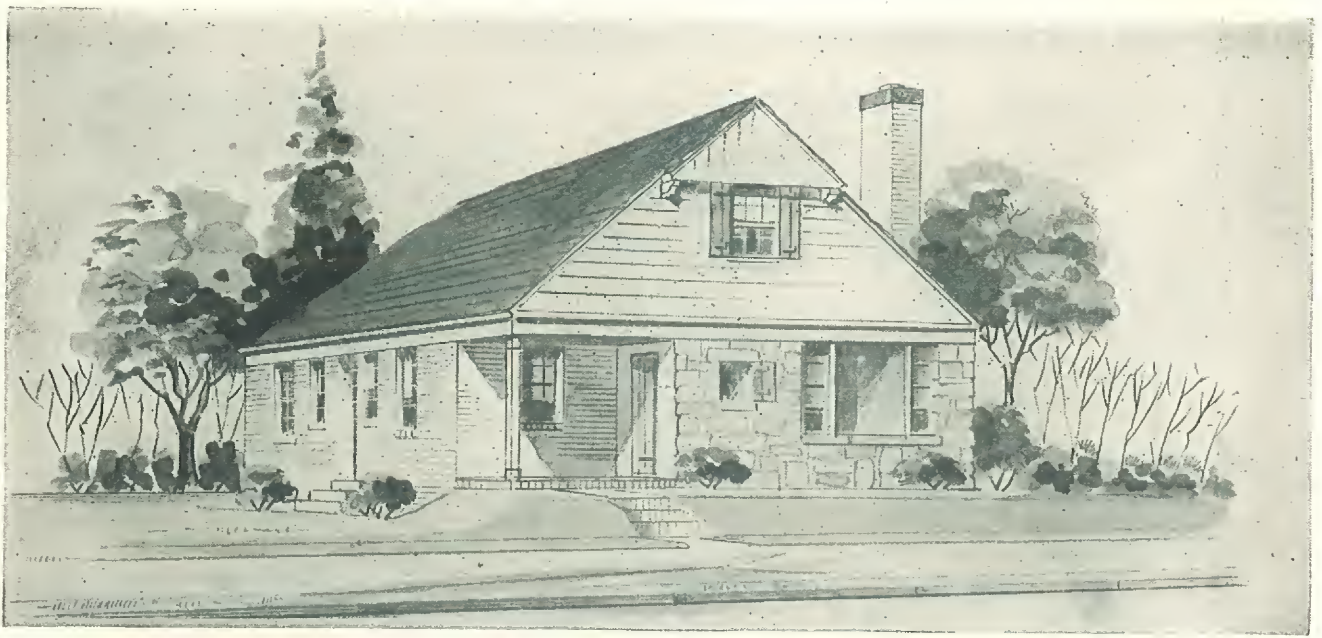
For cost of house see page 17



SECTION THRU BED ROOM
AND LIVING ROOM



SECOND FLOOR PLAN

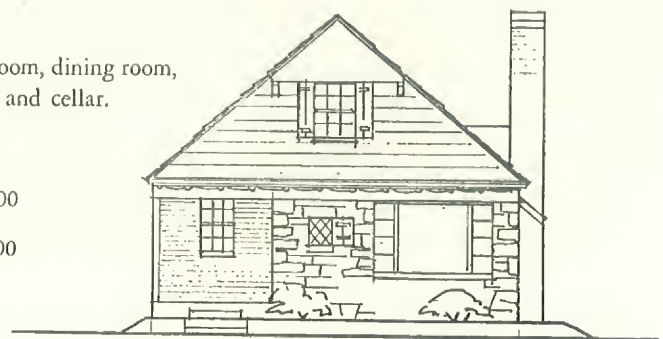


132 LEESIDE—28,000 cubic feet including living room, dining room, 2 bedrooms, bathroom, porch, kitchen, closets, attic and cellar.

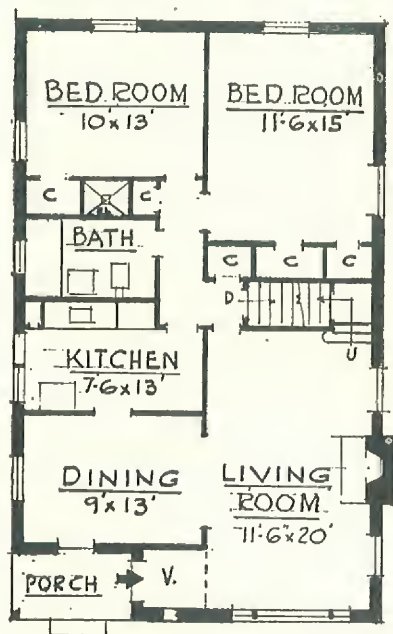
Complete working plans

(with specifications incorporated) \$15.00

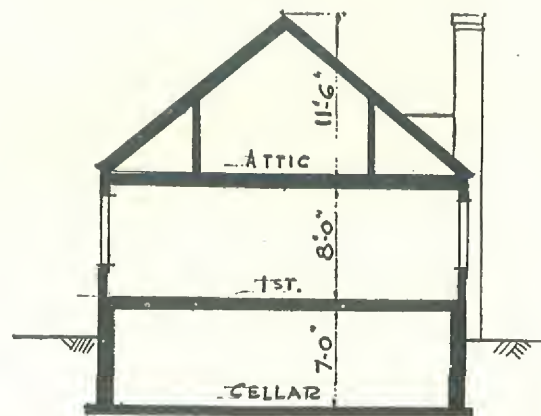
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ELEVATION.



FIRST FLOOR.

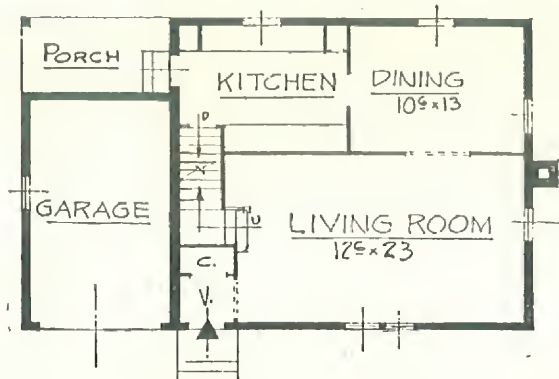


SECTION.

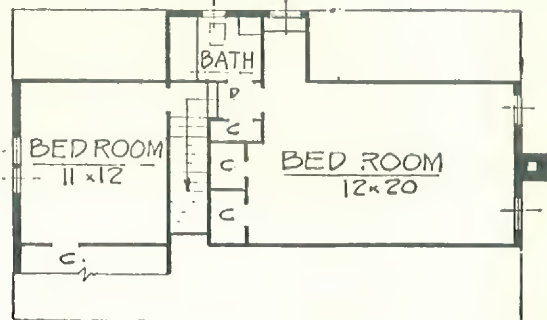
For cost of house see page 17



104 LENOX—13,500 cubic feet including living room, dining room,
2 bedrooms, bathroom, porch, kitchen, closets, attic, cellar and garage.

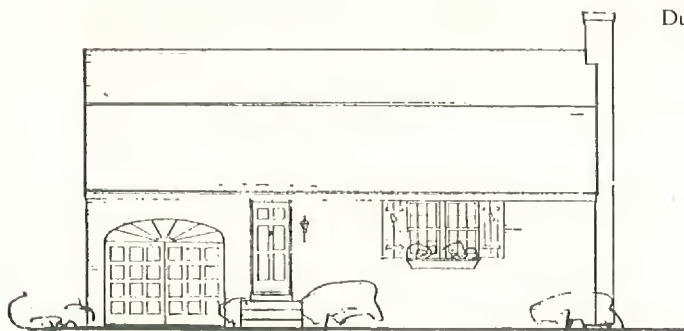


FIRST FLOOR



SECOND FLOOR

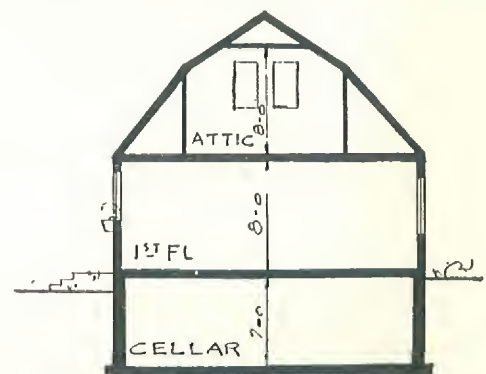
Complete working plans (with specifications incorporated) \$15.00
Duplicate Set 5.00



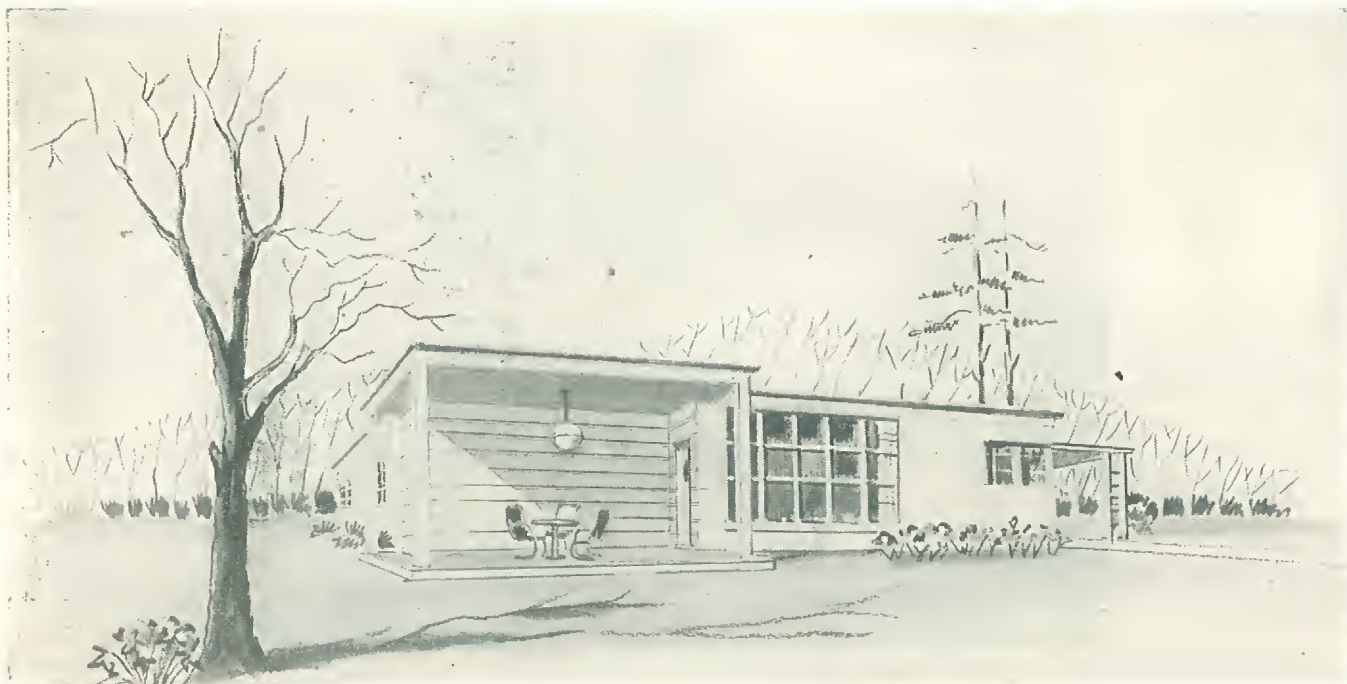
ELEVATION

0 5 10 15
SCALE FT

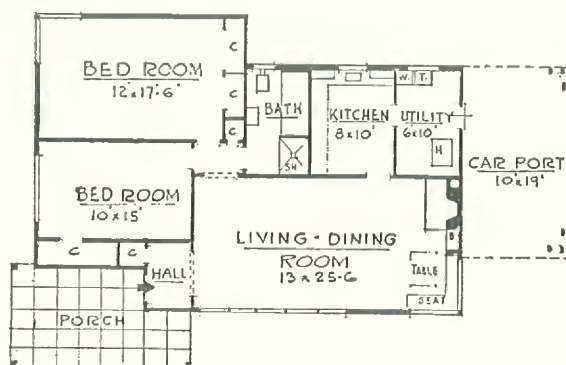
For cost of house see page 17



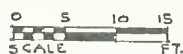
SECTION



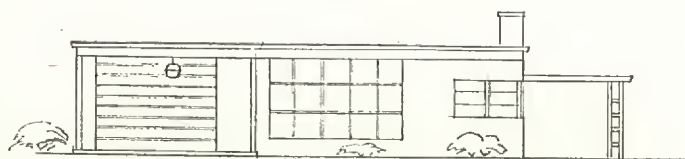
133 DALLAS—12,000 cubic feet including living-dining room combination, 2 bedrooms, bathroom, porch, utility room, kitchen, closets and car port.



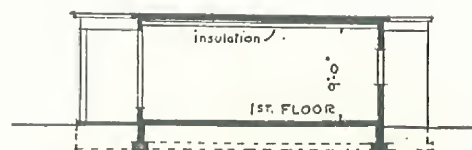
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Complete working plans (with specifications incorporated) \$15.00
Duplicate Set 5.00



ELEVATION

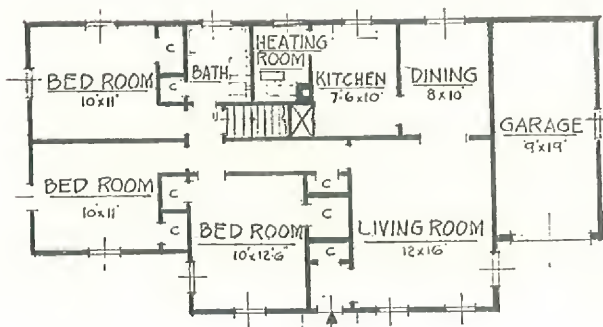


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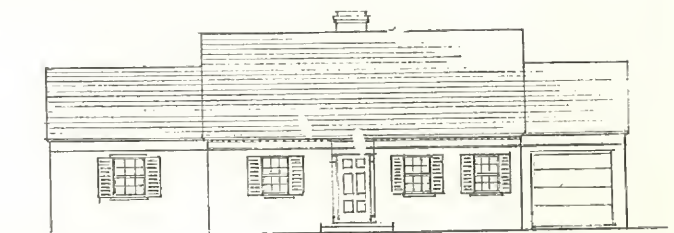
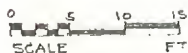
For cost of house see page 17



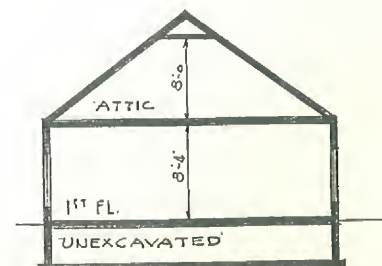
143 CAMBRIDGE—16,548 cubic feet including living room, 3 bedrooms, bathroom, kitchen, closets, heating room, attic and garage.



FIRST FLOOR



FRONT ELEVATION.



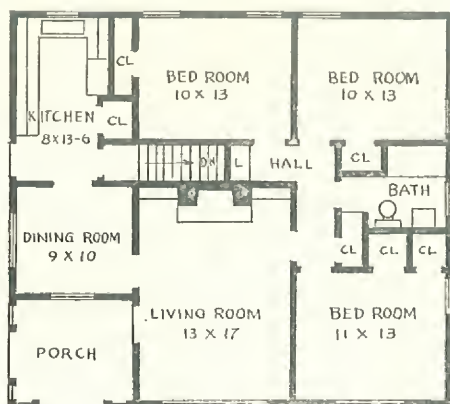
CROSS SECTION.

For cost of house see page 17

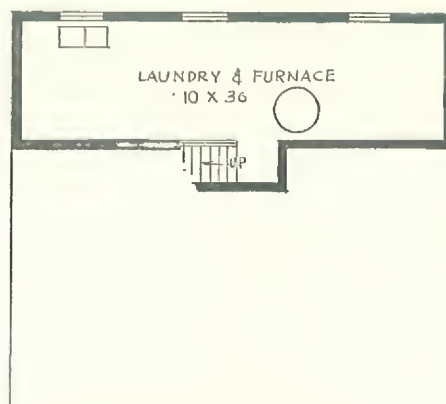
Complete working plans (with specifications incorporated) \$15.00
Duplicate Set 5.00



206 SOUTHWESTERN—16,300 cubic feet including living room, dining room, 3 bedrooms, bathroom, porch, kitchen, closets and basement (which has a laundry and furnace).

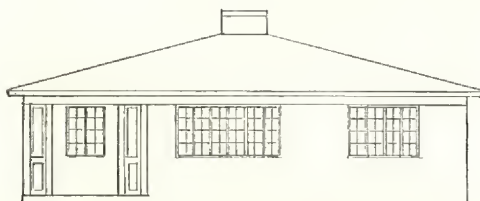


FIRST FLOOR PLAN

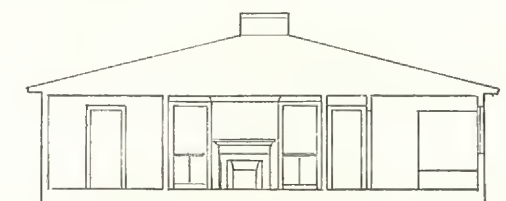


BASEMENT PLAN

5' 0' 5' 10'
SCALE IN FEET



FRONT ELEVATION



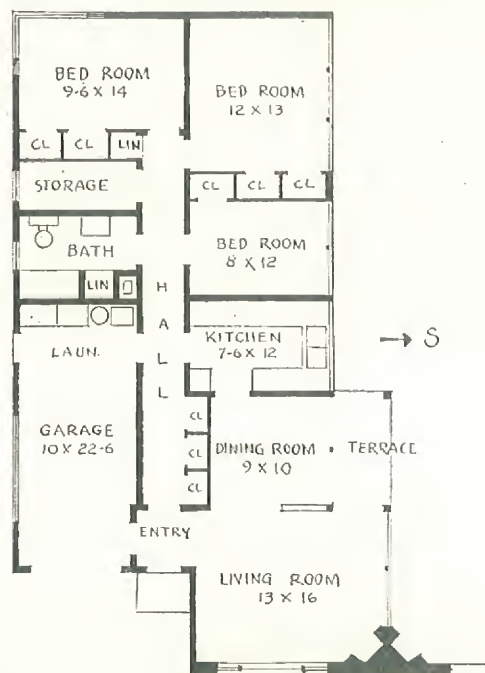
SECTION THRU
DINING ROOM, LIVING ROOM
AND BED ROOM

Complete working plans (with specifications incorporated) \$15.00
Duplicate Set 5.00

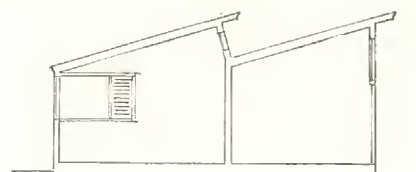
For cost of house see page 17



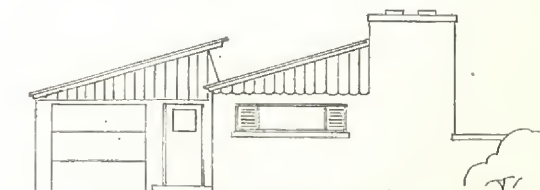
210 SUN HOUSE—18,000 cubic feet including living room, dining room, 3 bedrooms, bathroom, hall, kitchen, closets, laundry, storage room and garage.



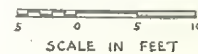
FLOOR PLAN



SECTION THRU
BED ROOMS



FRONT ELEVATION

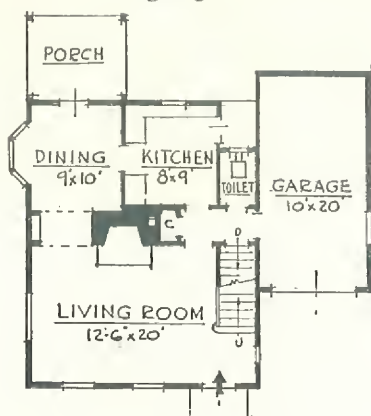


Complete working plans (with specifications incorporated) \$15.00
Duplicate Set 5.00

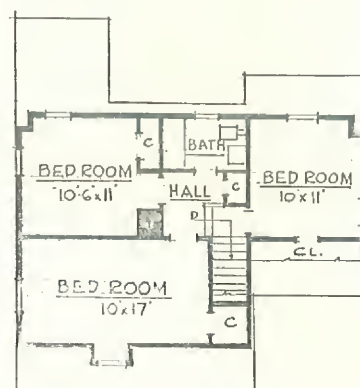
For cost of house see page 17



130 BAYSIDE—16,000 cubic feet including living room, dining room, 3 bedrooms, bathroom, hall, porch, kitchen, closets, cellar and garage.

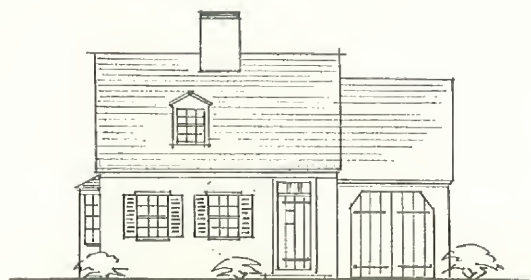


FIRST FLOOR

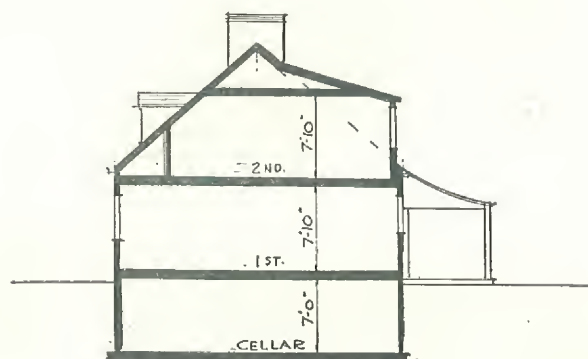


SECOND FLOOR

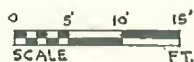
Complete working plans (with specifications incorporated) \$15.00
Duplicate Set 5.00



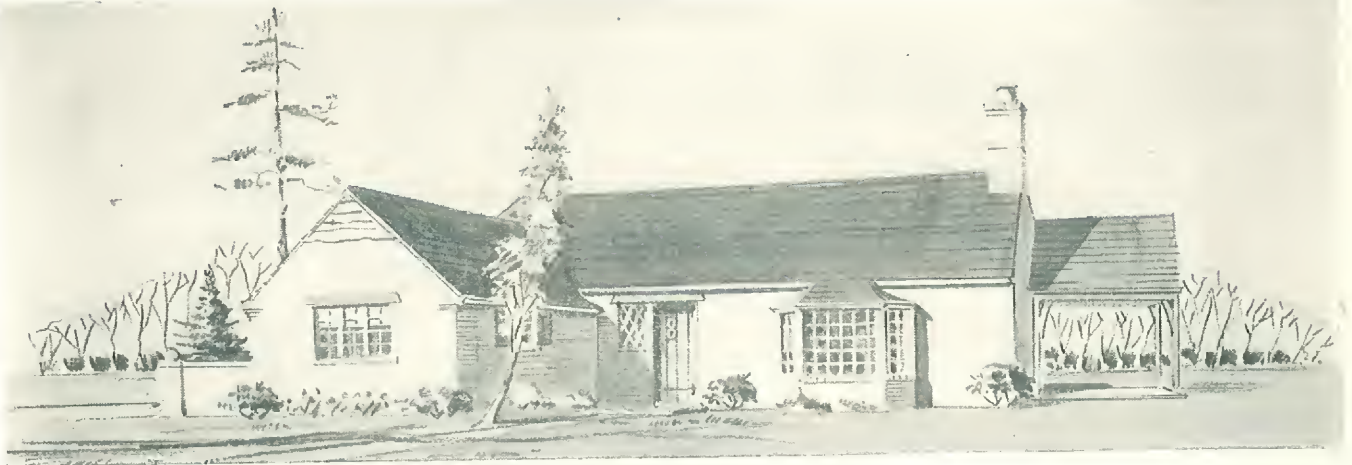
ELEVATION



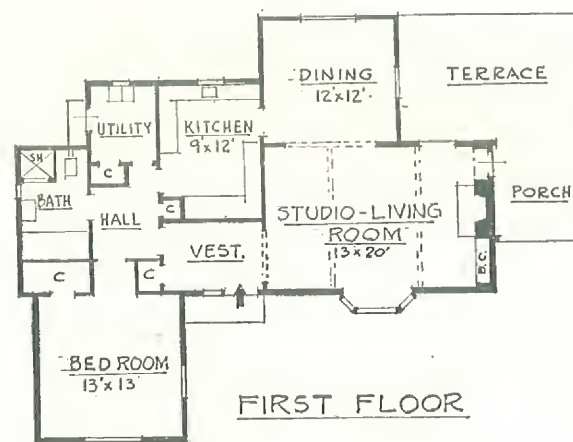
SECTION



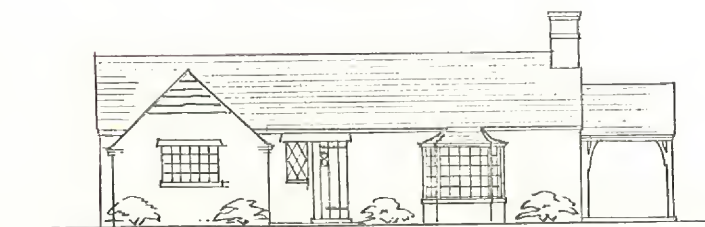
For cost of house see page 17



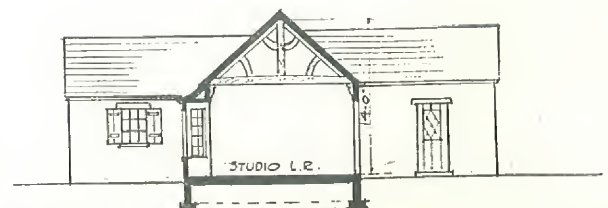
135 PENRIDGE—12,000 cubic feet including studio living room, dining room, bedroom, bathroom, hall, terrace, porch, utility room, kitchen and closets.



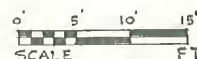
Complete working plans (with specifications incorporated) \$15.00
Duplicate Set 5.00



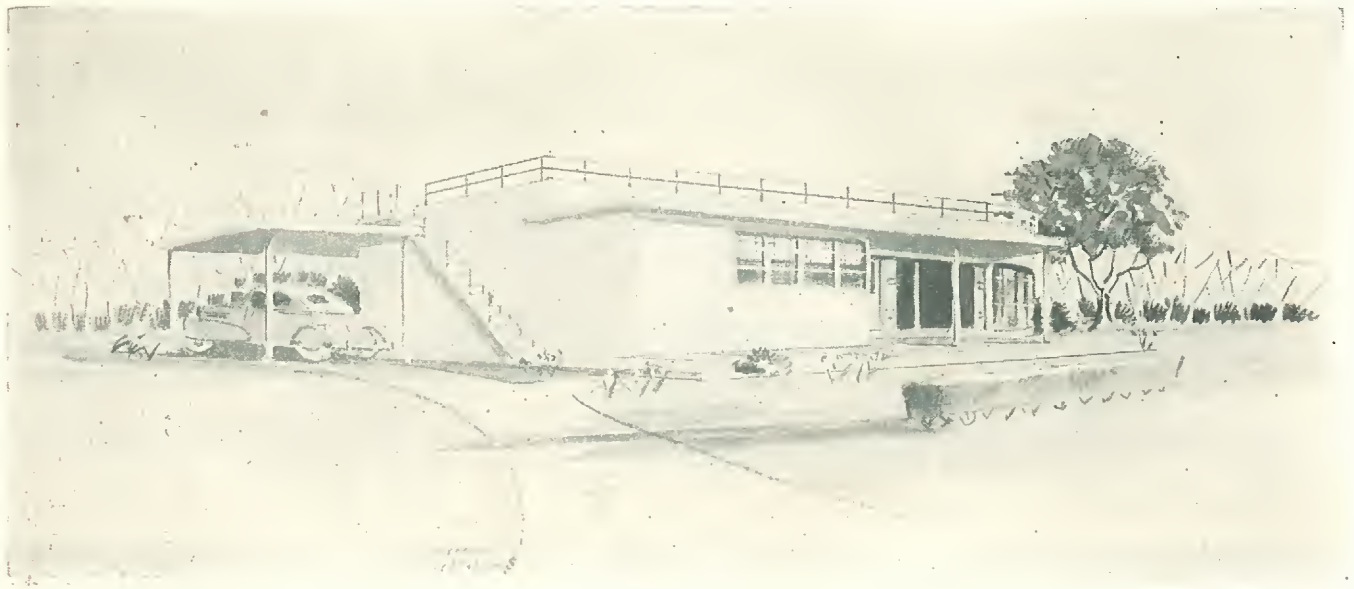
ELEVATION



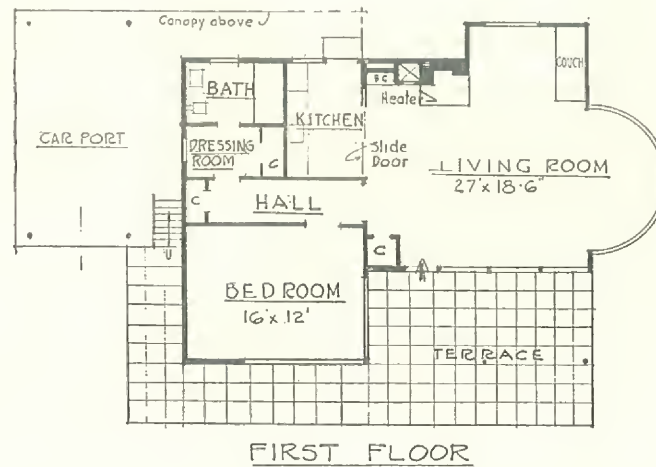
SECTION



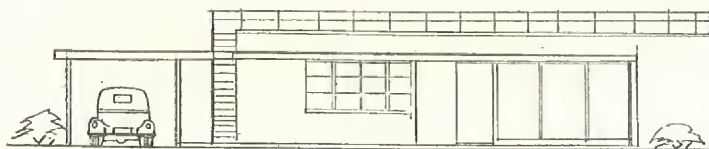
For cost of house see page 17



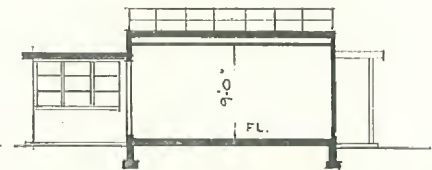
116 LINCOLN—11,000 cubic feet including living room, dressing room, bedroom, bathroom, terrace, kitchen, closets and car port.



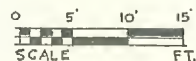
Complete working plans (with specifications incorporated) \$15.00
 Duplicate Set 5.00



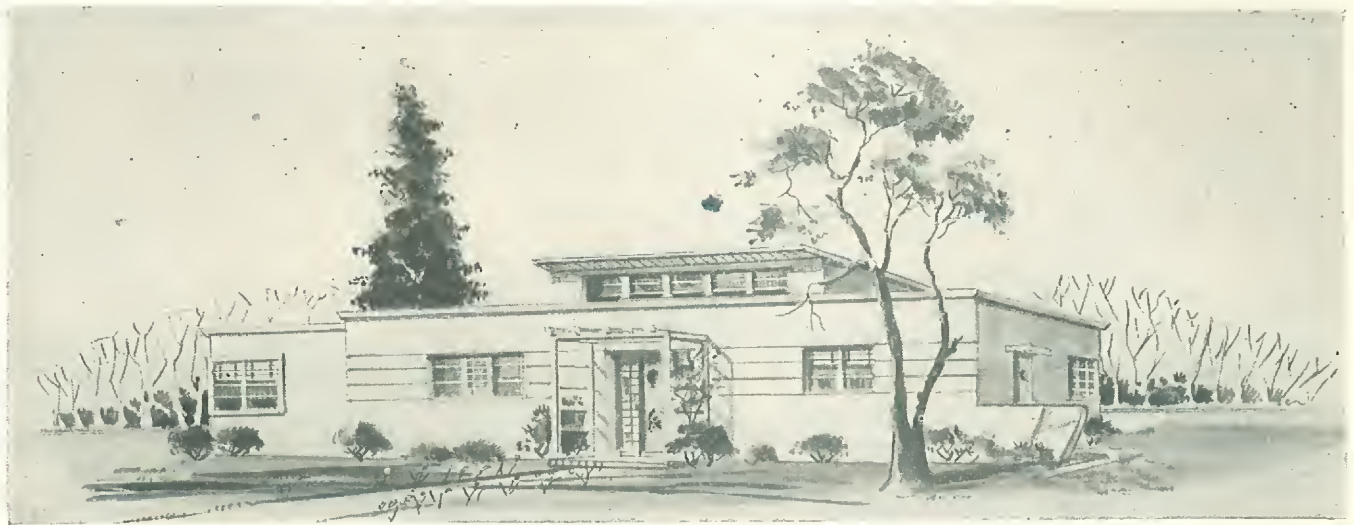
ELEVATION



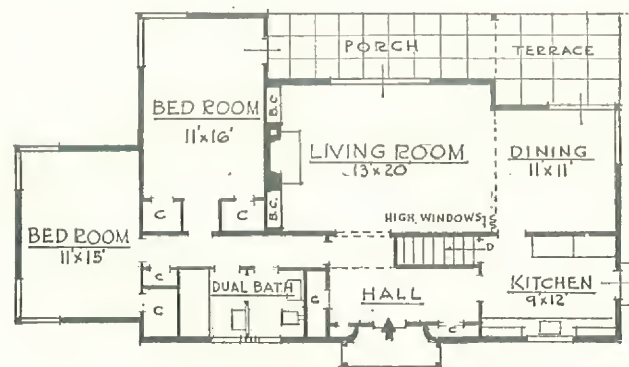
SECTION



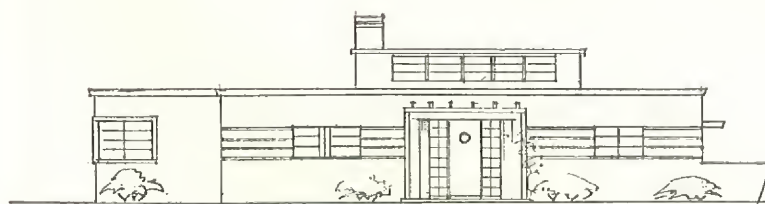
For cost of house see page 17



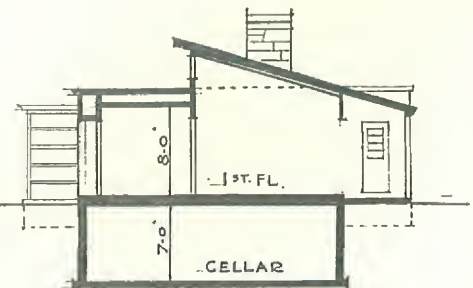
125 FREEPORT—21,000 cubic feet including living room, dining room, 2 bedrooms, dual bathroom, hall, terrace, porch, kitchen, closets and cellar.



FIRST FLOOR

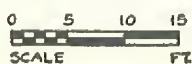


ELEVATION

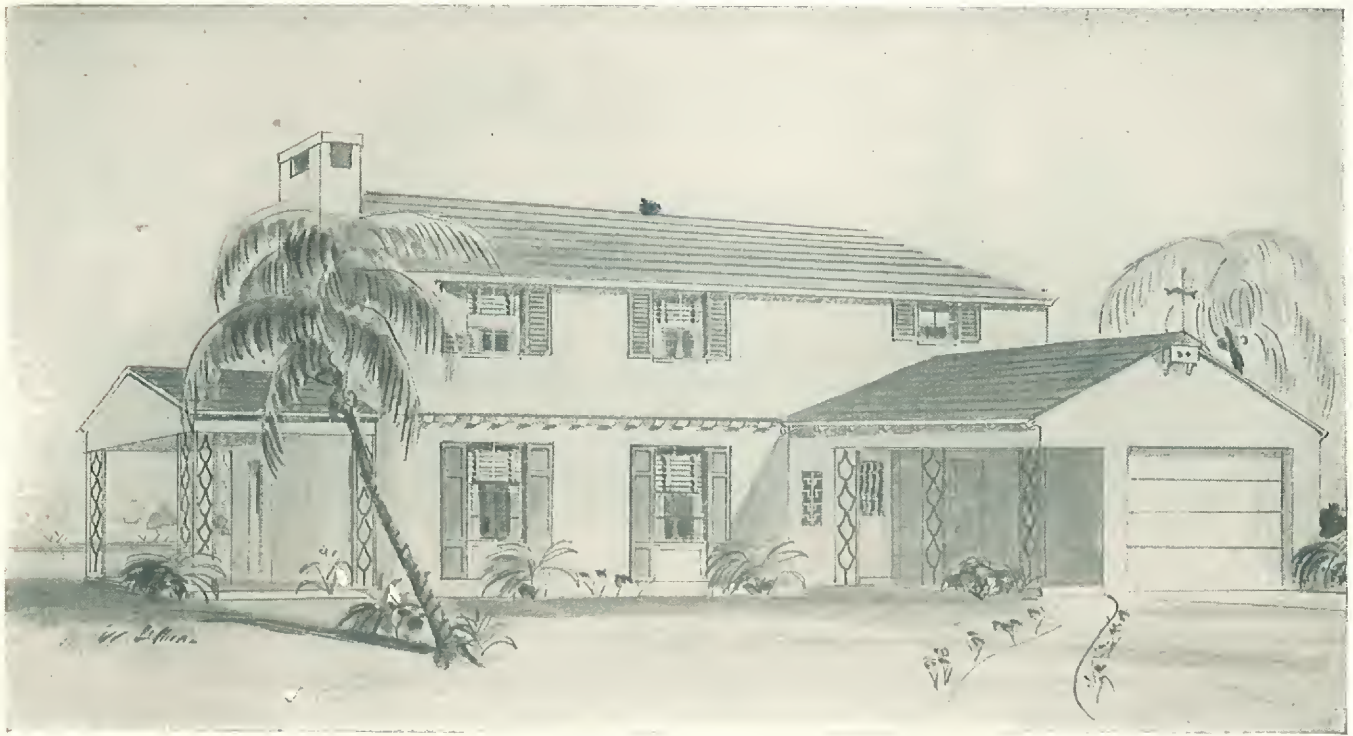


SECTION

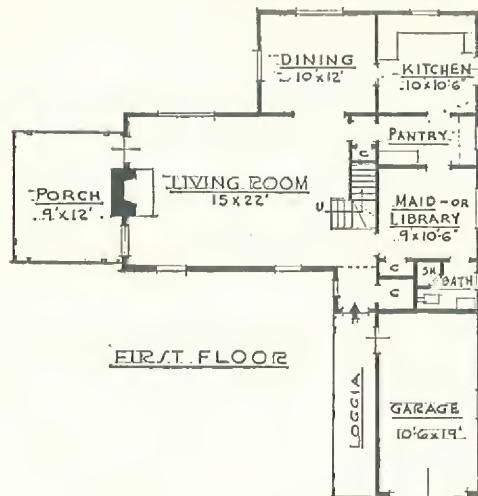
Complete working plans (with specifications incorporated) \$15.00
Duplicate Set 5.00



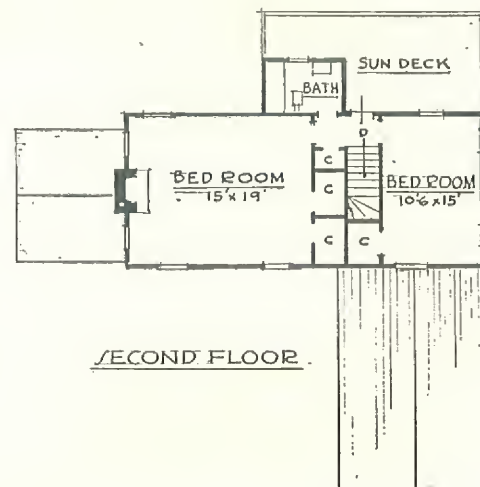
For cost of house see page 17



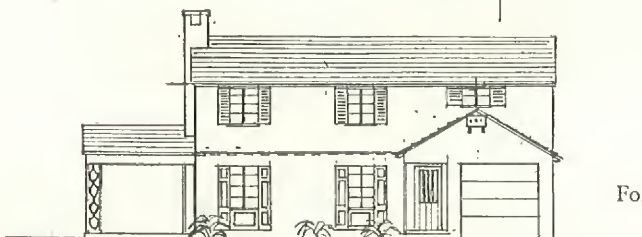
121 MAYFIELD—19,000 cubic feet including living room, library, dining room, 2 bedrooms, 2 bathrooms, sun deck, porch, loggia, pantry, kitchen, closets and garage.



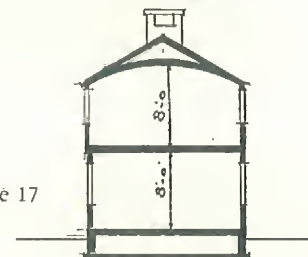
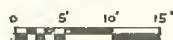
FIRST FLOOR



SECOND FLOOR



FRONT ELEVATION



SECTION

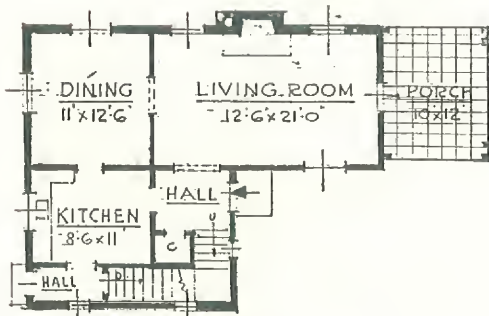
For cost of house see page 17

Complete working plans (with specifications incorporated) \$15.00
Duplicate Set 5.00

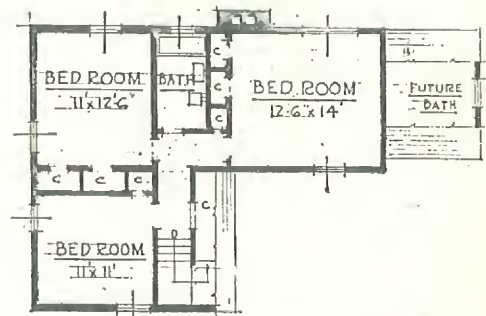


119 NEWTON—16,972 cubic feet including living room, dining room, 3 bedrooms, bathroom, hall, porch, kitchen, closets, attic and cellar.

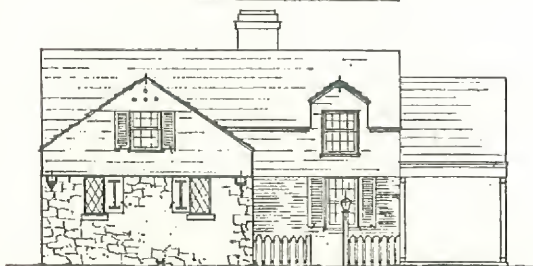
Complete working plans (with specifications incorporated) \$15.00
Duplicate Set 5.00



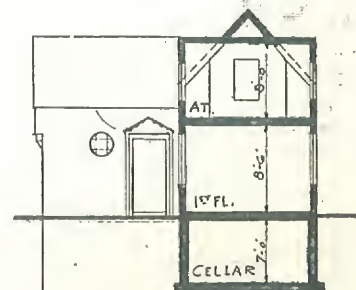
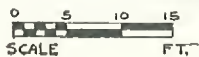
FIRST FLOOR



SECOND FLOOR

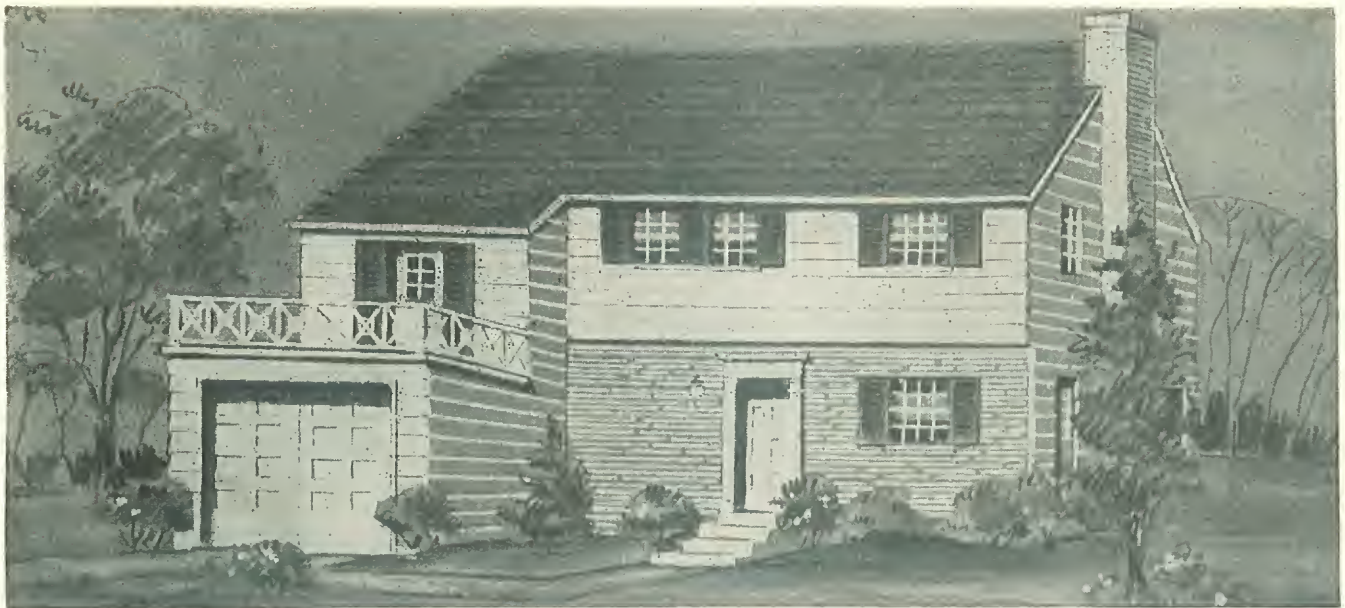


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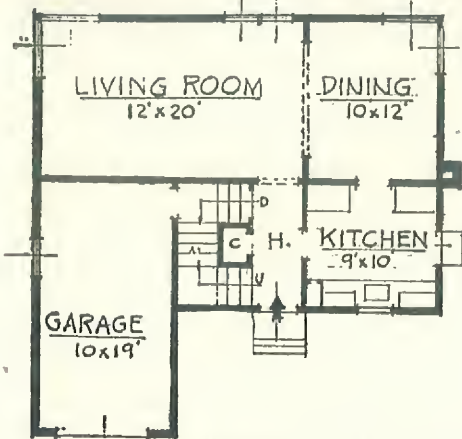


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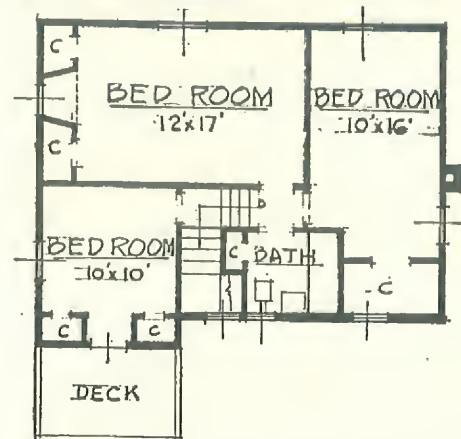
For cost of house see page 17



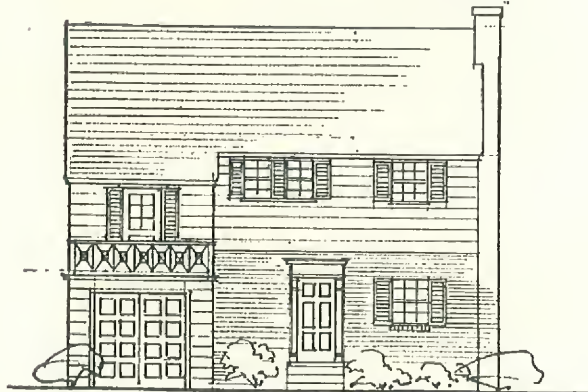
112 CHARLESTON—19,000 cubic feet including living room, dining room, 3 bedrooms, bathroom, hall, deck, kitchen, closets, attic, cellar and garage.



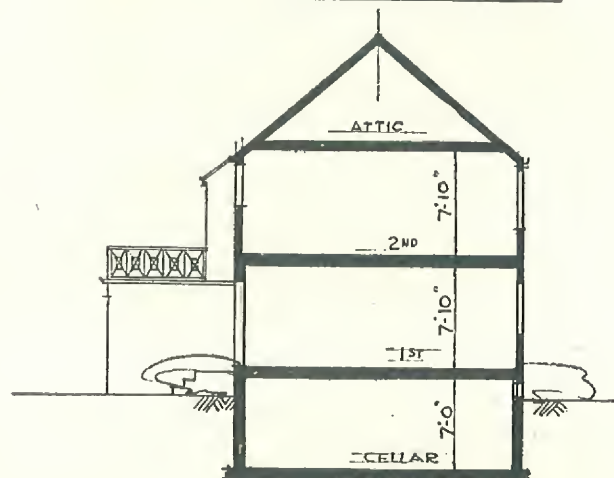
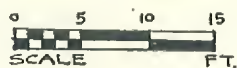
FIRST FLOOR



SECOND FLOOR



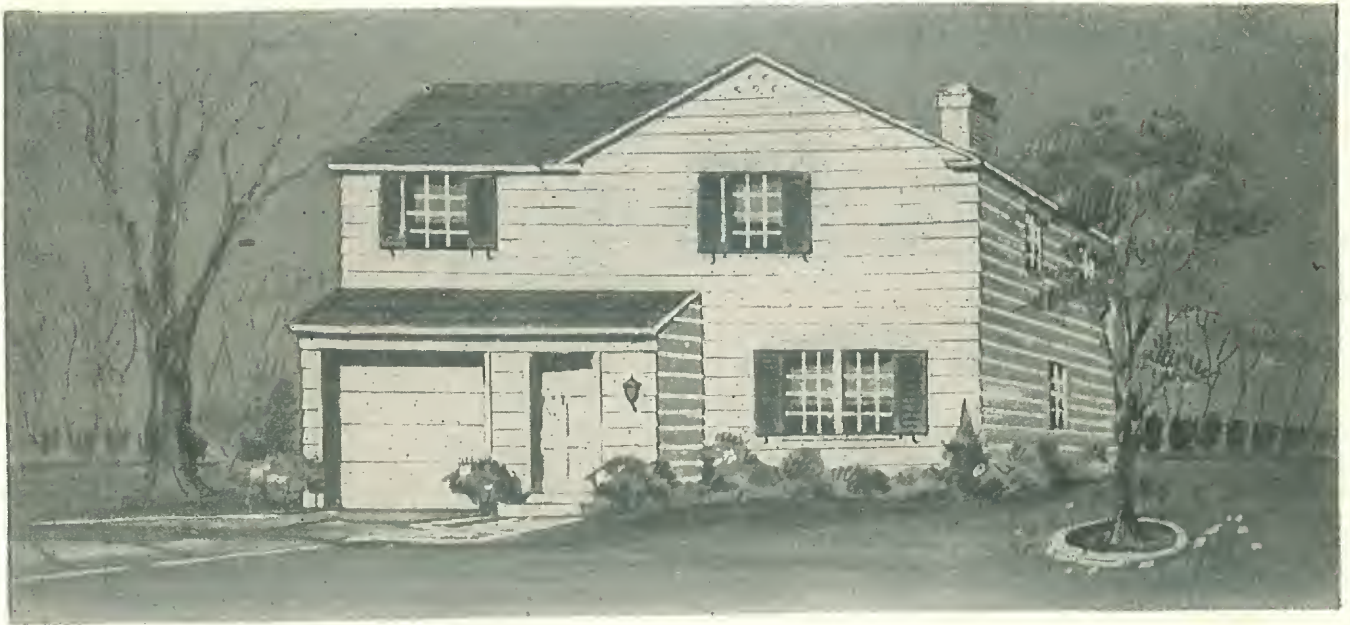
ELEVATION



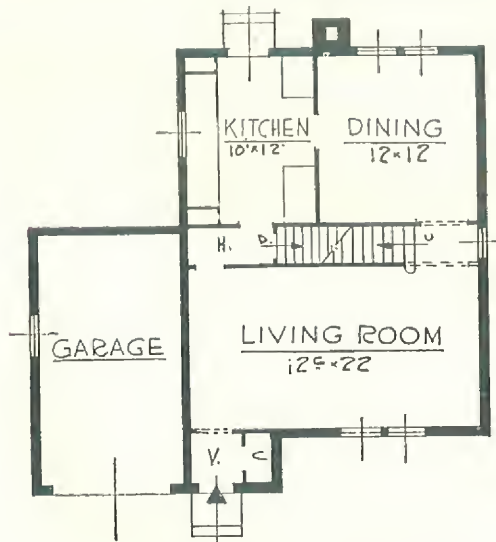
SECTION

Complete working plans (with specifications incorporated) \$15.00
Duplicate Set 5.00

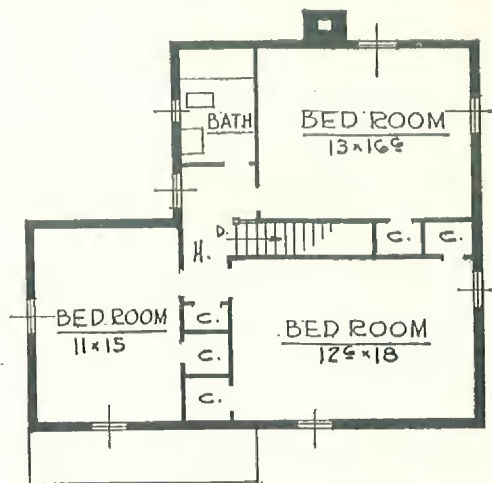
For cost of house see page 17



150 SALEM—18,500 cubic feet including living room, dining room, 3 bedrooms, bathroom, 2 halls, kitchen, closets, cellar and garage.

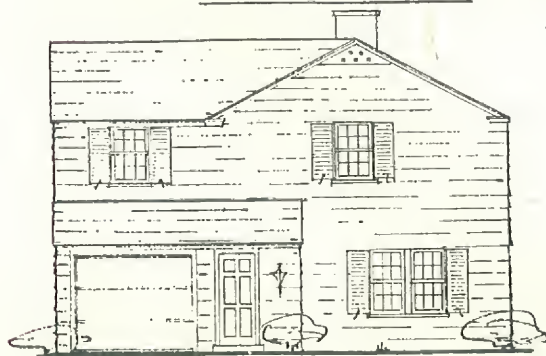


FIRST FLOOR

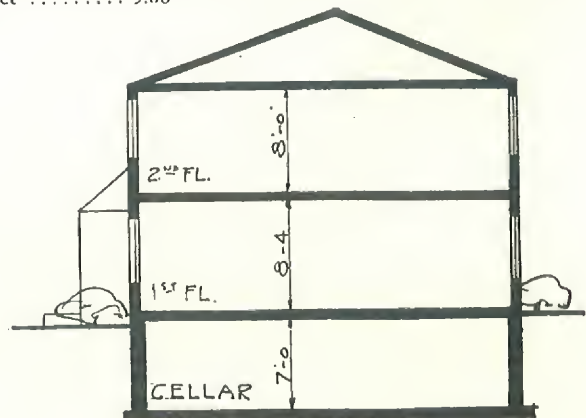


SECOND FL.

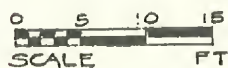
Complete working plans (with specifications incorporated) \$15.00,
Duplicate Set 5.00



ELEVATION



SECTION



For cost of house see page 17

HAVE YOU FORGOTTEN SOMETHING?

CHECK LIST

LOT:

- Natural features, drainage
- Soil: rock, fill
- Transportation: R.R., bus, etc.
- Protection: Fire, Police, street lighting, snow removal
- Paved roads and streets, storm sewers
- Nuisances: noise, smoke, etc.
- Liens, assessments
- Easements, right of way
- Bldg. Dept. restrictions
- Deed restrictions
- Title search
- Neighborhood: churches, schools, stores

INSURANCE & FINANCING:

- Fire insurance, during and after construction
- Workmen's liability
- Bank mortgage, Bldg. & Loan, F.H.A., H.O.L.C.

UTILITIES:

- Electricity
- Gas: public, bottled
- Water: public, well
- Sewer: public, septic tank
- Telephone
- Garbage disposal: public incinerator

CONTRACTS:

- Competitive bid
- Cost plus a fixed fee
- Owner-direct subcontract

CONSTRUCTION:

- Excavation
- Foundations
- Exterior walls
- Interior partitions
- Roof
- Flashing
- Ceilings
- Floors
- Doors
- Windows: casement, double-hung
- Screens, windows and door
- Storm sash, doors
- Vents, cellar and attic
- Fireplace, flues
- Hardware
- Linoleum
- Flagstone

- Lighting fixtures
- Glass: block and mirrors
- Gutters, leaders
- Painting, paper
- Weatherstripping
- Laundry chute
- Termite proofing
- Fire stops
- Insulation
- Stairs
- Closets, shelving
- Cabinets

HEATING:

- Furnace: oil, coal, gas
- Hot water, steam, circ. air
- Hot water tank
- Hot water heater; separate, boiler-connected
- Airconditioning, cooling
- Oil tank, coal bin
- Controls

ELECTRICAL:

- Switches
- Base receptacles: single, duplex
- Power outlets
- Cutout system
- Main switch, fuse box

PLUMBING:

- Bath
- Shower
- Toilet
- Lavatories
- Sinks, laundry trays
- Grease traps
- Dishwasher
- Garbage disposal
- Hose bibbs: lawn, garage

MISCELLANEOUS:

- Orientation: view, sunlight
- Refrigerator
- Freezing unit
- Washing machine
- Vacuum cleaner
- Built-in furniture
- Garage doors
- Cedar closet
- Kitchen range
- Medicine cabinet

INTERIOR DECORATING

By Amelia Leavitt Hill

Photographs by W. and J. Sloane, Peggy Ann Rohde, Sylvania Electric Products Inc., General Electric Co., Bloomingdale's, Tomlinson of High Point, Harold Sterner.

YOUR HOME'S BEST FRIEND — COLOR!

Color is one of your most important assets — according to the way you use it — in making your home inviting. You'll be surprised to see the amazing things you can do with it, and that without having to pay an expensive decorator to learn the secret.

Let's go back to our kindergarten days and recall, just as a basis for understanding this exciting decorating aid — for it really is exciting, when you come to work with it — that there are three colors from which all the others are derived — red, blue and yellow. From mixing red and blue, we get purple; from blue and yellow, green; and from red and yellow, orange. Every other color is made from combining these in varying proportions. The first three are called primary colors and the last three secondary.

What has this to do with the practical beautifying of our homes? — you may ask. The answer is that you will want to combine various colors together, and you can't be sure of doing so harmoniously unless you know exactly what colors you are working with. It sounds easy enough to classify a color and

usually it is — but there are shades of chartreuse for instance, which you will be doubtful whether to assign to the yellows or the greens, and shades of aqua which you'll hesitate to call offhand either green or blue.

A room of one color would be monotonous. If you're using more than that, however, one color must decidedly predominate, and the colors must harmonize. Suppose you want a two-toned room and you've chosen blue for the dominant color. The most harmonious tint to use with it — for remember blue's a primary color — is the secondary color which blue does *not* enter — orange. Or if you choose green as your dominant hue, since that is a secondary color, combine it with the primary one with which it has nothing in common — that is red, or a variation of red, like pink or peach. You see how easy that is to work out. It all comes from understanding the hue, as it is called, of the colors you are handling.



Green and white with fuchsia touches predominate in this restful room.

Suppose you want to be very up-to-date and use a three-color combination. Again we'll suppose that you choose blue for the dominant hue. Select another primary color — say red — to go with it, and 'tie them together' as decorators say, with a secondary one which combines them both — in this case purple, which is a mixture of the two. I once saw a beautiful room of this sort done by an artist for his own use. The walls were soft apricot (classified as red) and were given weight and dignity by draperies and woodwork of peacock blue (blue) the two being tied together by a plum carpet rug and mauve bed curtains (both, of course, red-and-blue combinations). The room was so large that woodwork and walls looked well in different hues (an unusual treatment today) and the soft apricot was strengthened and supported by the deep, rich blue and purple. Again, there should never be any doubt as to which is the dominant hue in any color combination; the second should be less emphasized, while the third is usually indicated only in accents around the room — but emphasize those accents so that they will be recognized as accents and not accidents!

So much for color and its hue. But you can do far more with it than this. For instance, if you have a gloomy room you can brighten it in a way that will surprise you. Remember, color reflects light; white most of all, of course, black least. Between the two is a wide range of hues which reflect light more or less, beginning with the ivories and yellows and going on to the pinks, blues and green. (Green, especially in any but very light tints, absorbs light surprisingly, so be careful how you use it!) You'll find an immense difference between that old darkly-walled room and the same room when you've done the walls over in a tint which has a high reflective value.

Another thing you can do with color is to make small rooms seem larger and pull over-large rooms together. This is a matter of intensity, technically called chroma. Perhaps your small, gloomy room of which we just spoke has been given touches of bright color — reds or yellows here and there — in an

effort to brighten it. They didn't brighten it appreciably, and they did make it seem smaller. Save those gay hues for color accents and use them sparingly, if the room is small. They have a tendency to push in on you, to crowd. Space-making colors are the paler tint — white, cream, primrose yellow, soft greys, blues or pinks. They're called 'receding colors' for that very reason — they make the walls seem further off and increase the apparent size of the room.



Pots of ivy on a white wall give an interesting touch.



Curves and straight lines harmonize effectively here.

DO YOUR ACCESSORIES FIT YOUR ROOM?

One of the most disappointing things that can happen when you have bought a new piece of furniture or a new drapery, is to find that it doesn't seem right when you get it home. It was such a pretty thing in the shop — and yet it doesn't seem to work in with the scheme of your room at all.

Almost always when you have trouble of this kind you'll find it is because the new article doesn't fit. Perhaps the new chair is too big for the room; perhaps the design of the drapery is overwhelming. What can we do about it?

We all know the small room which is overcrowded with big furniture, and many of us have also struggled with the big room dotted with spindly little chairs and tables until it has lost its dignity and become 'finicky.' This may be due either to furniture or to design in the case of upholstery, draperies or wallpaper. I know one livingroom which might have been charming, had not its owner papered it in a gorgeous design of great roses and life-sized peacocks. A lovely paper in itself — but not the paper for a room eight feet high, the walls of which were broken by a chair-rail and six windows!

A well-known writer said not long ago many a woman could make her home doubly attractive without employing a decorator if she would only ruthlessly weed out some of the articles with which she had cluttered it. This applies equally to out-of-scale pieces which do not fit the room. The day of 'living-room suites' is definitely over. Even if it is somewhat large for your room, the chances are that you can still use the Davenport without ill effects. Take out the other two chairs, supply them with cretonne slip covers, and let each form part of a cosy nook in, say, your own room and the guest room. Perhaps your rug has too large a pattern for your present

livingroom. Try to find a place for it in another room where the rest of the furnishings are in better scale with the room itself. Almost any room can carry one over-sized item. You'll be surprised to see how much less crowded your livingroom will seem with, instead of that large-patterned Oriental, a plain-toned carpet. It's too bad, of course, to have to banish a fine rug; but to keep it where it is shows neither room nor rug to advantage. Or perhaps you can retain it if you dress your walls in some plain hue, use draperies and upholstery with a small design, and keep the rest of the furnishings carefully in the scale of the small room. But if your room is unsuccessful now, be prepared to make some drastic changes if you want it right!

We've said a good deal about the small room because that's the problem most of us have to meet. We don't often find a room that is too large for our belongings. But if you do, you know that its tendency is to look spotty! Use large pieces of furniture there, and draperies of important design. Use one large rug, not a number of small ones. Perhaps you'll have to pull the room together with a touch of brilliant color here and there. That always makes things seem less scattered.

Remember, too, that size and style are two very different things. You can get a Louis XV armchair, of the sort that looks light and delicate, in generous size, in spite of its dainty lines. You can get a comfortable armchair in small sizes — the 'slipper chairs' of today seem small, but really measure much the same as the 'easy chairs' of yesteryear. If the general effect of such a chair is light it will fit nicely in your small room, or if it looks sturdy it will harmonize well in your large one, regardless of its actual dimensions.



Just a gay vegetable paper, peppermint curtains and chartreuse chairs!

HOW SHALL I PLACE MY FURNITURE?

There is no question which puzzles most of us more than that of how to arrange our furniture. And, like most others, it is best solved by practical common sense. If most of us were given a room, furniture enough to fill it properly and a few friends to use it with us, the chances are that in a very short time we should find that the room had begun to look inviting automatically — because we had pulled the furnishings around until we had them arranged most conveniently to form a few cosy groups.

Of course this wouldn't include the large pieces which can't be moved around. They usually have to go in some place already decided by the architect — in the average livingroom there is likely to be only one place in which to put the Davenport, just as in the average bedroom there is apt to be only one space in which you would put the bed. The same thing applies to the piano and the bookcases.

But given these permanent placements as a sort of foundation for your furniture arrangement, you will want to group the smaller articles around them to make the room inviting. Naturally one such group should be around the fireplace, but many other arrangements are possible. An internationally-known decorator lamented the other day that the fireplace grouping was the only one most people ever seemed to think of. As she pointed out, one can be cosily arranged about the Davenport; and you will want a comfortable armchair with a floorlamp beside it, and an end table near by for your husband to enjoy when he comes home tired, and perhaps another for yourself as well. (These are the days of comfort, and why not be comfortable in your own home?) When all these groupings have been made the few pieces which are left will fall into place almost by themselves.

We've spoken of groups. Of course that doesn't mean a circle of chairs drawn up as if you were going to hold a meeting. It just means chairs which



Gay bedroom windows; fluffy curtains and flowered draperies.

can easily be moved, scattered near enough together for their occupants to draw them up comfortably for a pleasant chat. Have plenty of chairs which can be moved about without requiring the services of the entire family or hopelessly disarranging the room.

Of course there are some don'ts to be considered in any furniture arrangement. One should never set pieces 'katter-corner'. Not only does this give the room an unbalanced look, since the lines so formed do not at all follow the architecture of the room, but they make the room smaller, since they waste space to no good purpose. Be sure, too, not to arrange your groups in front of any large pieces of furniture to which you might wish access. Perhaps you may not use that particular piece very often — but if you don't use it, get rid of it in favor of something you *will* use and enjoy. A bookcase, say, which cannot be reached because of an arrangement of furniture in front of it, is very poor decoration as well as not practical — and decoration, to be good, must be really practical and usable.

In arranging your pieces, too, don't overlook the effect you can gain by considering the height of the various items. A secretary desk, for instance, will give just the effect of dignity that some rather insignificant corner may now lack; or a wallspace that looks 'cluttered' will be improved by the removal of a tall bookcase and the substitution of something less overwhelming in size. Height is a factor too often overlooked in furnishings.



An example of simple balance — and not monotonous!

THE LITTLE THINGS THAT COUNT

Decorative accessories are more important than you'd think. As we've suggested before, they can be used to add emphasis to the third color accent if we are 'doing' a three-color room. You can accomplish a good deal, if you want a few touches of gay color, with a Chinese lacquer-red woodbox here, a tall red vase there, a brilliant red velvet footstool somewhere else and it's a good way to get bright touches which you might weary of in the mass and which are too overpowering to be used in quantity.

But color is only a small part of what can be done with decorative accents. You can spoil the house by using them wrong. To see just what that means, we'll take the pronouncements of two important authorities — one who says that your room should express you and not what you think you ought to be, and the other who says, with almost similar meaning, that the room should be (1) in harmony with the tastes of the occupants, (2) appropriate to its architectural character and (3) good for its purpose.

All this means, briefly, that we should have in our rooms the things we really like. For instance, lots of people use books as a decorative accent. A bookcase is an imposing piece of furniture, it gives weight and dignity to the room, and the covers of the books give a gay touch of color. That's true, but the homemaker hasn't done a really good job all the same — unless she has the books there because she or her

family likes them. If that is so, have the books by all means; if not, leave them out and have something else that you do like. There's nothing to be ashamed of in liking one thing more than another. But there is something to be ashamed of in pretending that you like something you don't — and, incidentally, you can't get away with it. You'll show, in some part of the arrangement, that it isn't really one in accordance with your taste.

We all know the house with the piano which no one plays, which is covered by a scarf and perhaps barricaded by chairs and tables so that no one ever could get to it to play if he were moved to do so. Perhaps we've laughed at the arrangement, but let's take pattern by it and not let stray callers see anything of the sort in our homes. Let's have the things we like and let's arrange them so that they will make the best impression.



Space makers — plain rug and walls with center of room open.



Keep picture windows clear. What can surpass this view?

We needn't say so much about the decoration of our houses being in accord with their architectural character. Of course a Contemporary room — if it were nothing but contemporary — would look odd in a Colonial house. But you're not likely to have a thoroughly Contemporary room. You're much more likely to have combined Contemporary and period furniture already — even if the period is a modern one — and if you have solved the period question satisfactorily for the room, you've solved

In the same way if you follow out the same idea using chiefly horizontal lines and no curves at all, you could — and would — make an extraordinarily dull room. One of the Mission sets that used to be so popular is almost sure to give that effect, if you combine it with straight lines in pictures, draperies and other textiles. A certain amount of contrast is necessary in form as well as in color if you are to make the most of your home. Yet you cannot combine curves and straight lines too drastically.

Decide, first of all, as you did with your color scheme, what type of line you want to emphasize. Emphasize your choice, but do not do so too abruptly. You have a rectangular space above your fireplace, we'll say, and the dominant lines of the room are to be straight ones. If you put a rectangular mirror or picture in the space we're discussing, you can see how it would exactly repeat the lines around it, and how uninteresting it would be. But a round or oval picture would be too much of a contrast, would give an unpleasant effect. If, however, you can get a mirror or picture with a curving top and a straight lower edge, you would combine the curve and the straight line harmoniously, and would at once add much to the charm of your fireside group. In the same way the bottoms of your valance boards might follow out the curves found elsewhere in the room — it's a good plan, by the way, to let the valance-board curves follow the festoons and loops of the design of the material which covers them, if you're using a flowered pattern. Other places where curves and straight lines may be indicated are in such details as the looping of a drapery or the letting it hang straight. Sometimes inharmonious architectural lines can be concealed by the placing of furniture or the hanging of draperies.



Cool walls, painted turquoise, form a restful background.

Just because such theories can be — and are — so easily abused, it seems dangerous to quote them too fully; but one expert has indicated the effects produced by line in a way which is interesting, though in spite of its general truth, it should not be carried too far. In his opinion curves make for flexibility and grace, but for weakness when overdone; the straight line is better than the meaningless curve, and of the curving lines the horizontal one (like the bottom of the valance board or the back of the Davenport) is safer to build on than the vertical, since the latter gives a feeling of support which is not always borne out by the form of an inadequately designed curve.

THE LIGHT OF THE HOUSE

There's nothing more annoying than scarcity of light. But in these days when incandescent and fluorescent lighting are jostling each other for supremacy and when we are told by experts that both may be used in the same room with excellent effect, it is an annoyance which, if we use judgment, is rapidly being reduced to the vanishing point.

In the incandescent field, the head of one of our large lighting establishments once said that for a room 14 x 16 furnished in what is known as 'average color' (that is, not one like white, which reflects practically all the light thrown against it, or one like dark green, which absorbs 50% of the illumination) it would be necessary to figure from four to six two-light wall brackets, or a ceiling light containing five or six twenty-five watt lamps. He also

pointed out that many people, instead of using five 25 watt lamps will use two 60 watt bulbs, which gives about the same amount of light, but which looks lop-sided and, more important, distributes the illumination unevenly. For candle-bracket fixtures it is important to use bulbs not too large in size, and as some such brackets are made only for 15 watt bulbs it is necessary to be sure of the amount of illumination you require before going further in the installation. It may be added that this estimate did not provide for the height of the room in question; this is a complicated matter requiring the services of a trained electrical expert; for each specific case, but it will serve as a rough indication. Your local company will be glad to supply the services of an expert for purposes of computation, while many of

the large companies issue leaflets explaining how the home owner may figure out for himself, the exact amount of illumination needed.

The advent of fluorescent lighting has brought about many interesting changes in the lighting world. Having come to us *via* the factory, it is only now beginning to be offered the private home in a form which has a real decorative value, as well as a practical one. Fluorescent is much more powerful than the incandescent light, giving 2—3½ times as much illumination per watt and supplying a diffuse light which is easy on the eyes. Engineers, says an expert of one of the largest companies, are now considering light from three angles — scientific reaction, or the effect on the article lighted as regards glare, shadow, etc.; the physical-psychological reaction of the individual, which involves the differences of eyes of adults and of children, and their likes and dislikes; and the artistic, which involves the mental attitudes induced by various colors, various purpose groupings and the like. The requirements of the woman in the home have dominated most of these researches.

In installing fluorescent lighting it is important

to know the wattage required, since "bulbs" cannot be changed in size as can be done with incandescent lights. This method of lighting sometimes runs along the ceiling, and can be so placed, especially for kitchens and other strictly utilitarian uses, that it does not even cast a perceptible shadow, though giving so powerful a light that no supplementary appliances are necessary. In more formal surroundings a square ceiling light, — often hardly more than a pane of ground glass in a simple frame, — is installed, while light tubes stand vertically in corners and ringed with glass shelves add a contemporary touch, both decorative and practical. Table or desk lamps are also to be had in this type of lighting, and are so obviously designed with a sole emphasis on utility that, oddly enough, they can be used harmoniously even with period furniture.

Be careful in placing your fixtures if you do so before the house is furnished! One's instinctive reaction on seeing a long empty wall space is to say 'Put a light there!' But when furnishings are in place no light may be needed in that spot; and another, which seemed less obvious in the empty house, may sadly need illumination.



Fluorescent light in kitchen casts almost no shadow.



Studio bedroom. Lights under valance; cabinet shelves lit with daylight and white lamps.

THE MAGIC BRUSH

Paint is one of the home-maker's best friends. By its aid furniture, walls and woodwork can be given new life with little trouble and expense.

In applying paint, if the wood has been painted before, if it is not marred you can paint directly over the old color. Since chips or scaling will show through the new coat, however, if they are present the old coat must be removed. This means applying paint remover, allowing it to stand until the paint is softened and then scraping it off, using care not to mar the wood beneath. On large surfaces, or where very fine work is not in question, it will be found easier and as satisfactory to scrub off the old coat by using a scrubbing brush and a strong solution of lye and water, the hands being protected by rubber gloves. When this is done and the whole dried and rubbed well with 00 sandpaper, you are ready to apply the paint.

If the wood to be treated is what is called an 'open grain' one, such as mahogany, oak, ash, walnut or chestnut, it should receive a coat of filler before painting unless of course paint has been applied before. Filler is brushed over the surface, allowed to 'set' some twenty minutes, and then wiped



Diffused light from ceiling; novel corner "panel light".



Well handled small scale furniture for little people.

off, wiping across the grain. Usually two coats of paint and one of enamel will be needed to 'do the job' properly and usually, too, ready-mixed paint of a reliable brand will be found better than any amateur mixture, or even than the mixture of an ordinary professional, unless he is particularly skilled and conscientious in his work.

When it comes to floors, many people so admire hardwood floors that they can see beauty in no other kind. In the Colonial type of house, however, they are most appropriate and should always be kept, either painted in the old conventional pumpkin yellow or in some neutral shade. There are several decorative paint treatments which are Colonial in character and are suited to the Colonial home; of these the most popular is the spatter floor, in which a floor painted in one color is spattered with a contrasting hue, by striking the handle of the brush with a stick. Since the drops grow surprisingly in size when they strike the floor, care should be used in their application.

If paneled walls are in question, there is now a fad for leaving them in natural wood, but our ancestors always painted them, and indeed unless some very fine cabinet wood is in question the room is

more inviting when so treated. In painting plaster walls, it is well to experiment to see whether size is necessary. If any of the new water color paints have been used, this is probably the case. We've not spoken of these new paints, which cover excellently well and come in a variety of attractive colors. They are rather harder to apply than oil paint, but are durable and even washable. Incidentally, too, we've said nothing about stain, which is not, actually, paint at all. It is only used on 'natural' wood, and is not opaque, like paint, so that it must always be used over a lighter stain, if the wood has been so treated before — unless, indeed, the old stain can be entirely removed, which is a difficult task, as it penetrates the wood.

In painting furniture the same rules as those men-

tioned for paint hold good. You can work wonders in this field, particularly with the aid of the decalcomanias now so easily to be had — but don't forget that remaking your furniture is more than a matter of color! Line is equally important, and your 1895 golden oak chair will, in French gray, still shout its origin aloud, unless, indeed it is possible to have some of the meaningless curves and carvings which disfigure it removed.

One other point — don't paint fine cabinet woods! They have a beauty of their own far in advance of any which can be given by a coating of paint. Incidentally, some such woods will not take paint satisfactorily; oak, for instance, takes on a porcelain-like appearance after a meeting with the paint brush.

THE EYES OF THE HOUSE

In these days of changes in architecture, windows are coming in for their share. This has been promoted by the trend towards throwing house and garden together as far as possible, and has increased the use of glass which, architects tell us, need not mean decreased comfort in cold weather, since properly-set windows need admit no more cold than does a wall. Most windows now in use (though several other types are already advocated) are of the 'guillotine' or sliding-up-and-down variety, casement windows which open either in or out as the case may be, or the new sliding window which runs on a steel track and slides back into the wall when not in use. The picture window, which is usually made to command a view, is usually immovable.

Screening and curtaining windows is one of the

chief cares of the home-making woman. For the former purpose the guillotine window is best served by the large over-all window screen, which is put up each spring and taken down each autumn. It is usually attached from the outside from hooks above, and so may be put up by someone inside the window itself, and is easily swung out from the bottom when cleaning is necessary.

Screening casements has long been a problem, now solved by the rustless copper screen which operates something like a roller shade, being lowered to cover the whole window opening or pushed up so that it is invisible — in which position, thanks to its rustless metal and protective case, it may be left all winter. Either type of screen may be used with the sliding window.



*Green walls and gray rug tone down
a fuchsia sofa and yellow chairs.*

In the matter of curtaining, the guillotine window presents no difficulty. Casements are another matter. If they swing in they disarrange curtains and draperies, and if they swing out both these adjuncts blow after them in a way which not only looks untidy, but which lures them to their destruction in case of a sudden storm. The best method is to use the half-rods which are pivoted at one end, so that in case of need they and the curtains with them, can be pushed out of the way.

The matter of curtains, always so dear to the feminine mind, is a fashion changing like any other, but we may stop for a moment to consider its most up-to-date developments. Glass curtains are usually of scrim or net, and hang straight over the window either to ensure privacy or to shut out an unsightly view. They should never be used on a picture window. Today they usually hang straight to the floor, except in such rooms as kitchen and bathroom in which this would obviously be unsanitary.

Side draperies are now often used without glass curtains, for which the Venetian shade has been widely substituted, or which, in the country, may be entirely dispensed with. The touch of color they provide, however, is a real decorative asset. They are of heavy material usually lined and interlined, and today hang straight down either side of the windows to the floor. The old time lambrequins, recently so popular, are definitely out; but in their place we see valance boards, tightly covered with the drapery material or a contrasting hue, or even with lace, to which is added color by a touch of the material of the over curtains. Occasionally one sees a sort of lambrequin in the form of a swag of side-drapery material thrown over the rod, or even glass curtains without side drapes, but with such a swag carrying out the prevailing color of the room. In informal rooms sometimes ruffled valances appear,



For informal use muslin curtains look well without draperies.

or even ruffles sewn to the top of the drapery to produce a similar effect. Old fashioned Hamburg edging as trimming is seen in bedrooms and informal rooms extensively.

The draperies need not, today, match the upholstery of the room. One leading New York house shows a charming bedroom curtained in pink and gray striped cotton taffeta, while the upholstery is of the same material in a pattern of pink and gray checks — an effective combination.

WHAT'S THE MATTER WITH THAT ROOM?

If your room isn't successful, let's look it over in the light of some of the things we've been discussing in these pages. Let's ask ourselves a few questions and see how we can work out an improvement.

Is the wall color right? Perhaps you have the wrong color for the room. If it faces north, have you used that cold color, blue? If it faces south it is over-hot in summer when the sun streams in on a pink, yellow or red wall? If it's small, have you used a gay color, charming in itself, but warranted to make the room look smaller, or have you used a dull, 'receding' tint which gives the effect of distance? If it is inclined to be a gloomy room, perhaps a more sunny hue would help it. If it glares, try a soft pale gray.

Then the furniture! Is it too large for the room,

or too small? Perhaps you have placed it in the wrong position. Be sure to scatter your big pieces and your high ones. Sometimes a secretary desk or some other such height-making bit of furniture will give a successful 'height-accent' to your room in a way that will surprise you.

Perhaps the room looks too busy. How about the patterns on walls, draperies and furniture covers? They need not necessarily match, of course, but don't have too many curves and festoons—neither have too many straight lines, either vertical or horizontal. (Incidentally a horizontally-striped wallpaper will add extent to your small room.) Think, too, of the rug or carpet, not only as to design but as to size. Lots of little rugs make a room seem much busier than one large one. And

how do all your designs tie together? Are they too large, or too small, for the room? A good general rule, and a safe one, is to use plain draperies with a patterned wall and patterned ones with walls decorated with plain paper or with paint. Don't get too much pattern in your room, but get enough to give what the French call *élan*.

You may fear that the failure of the room is due to a wrong combination of periods. This is improbable. The curator of furniture of the Louvre once said that there never had been a true period room. What he meant was that no one ever entirely redecorates a room never leaving a single article from the previous arrangement. As a matter of fact some people occasionally do—and it is always a great mistake. Not only does the room look out of date as soon as the fashion of the moment has changed, but it suggests automatically that the owner has, like Topsy, 'just growed', and is not the happy possessor of any articles dear by use and by association which he wishes to retain. Certainly you can mix periods—only you must use a little judgment in doing it.



In studio apartments a concealing screen is a background.

The best test in judging matters of this sort is whether the article in question is suited to its use. One very charming contemporary desk lamp, already extremely popular, goes well in rooms of every type, simply because it is obviously made with utility alone in view—an ultra-modern fluorescent lamp, perfectly plain and sturdy in its lines. It seems as much a part of the room in which it stands as does the door knob or the window shade. It isn't really as incongruous as the Elizabethan radio cabinets, which, appropriate enough in design are really amusingly inappropriate in fact.



Adjustable fluorescent lamp, throwing light either way.

Has your room the things in it that you like — really like? If a bedroom, is it restful, even in color? If a living room is it inviting? Go through this list and ask yourself these questions, relentlessly, and you'll find how easily mistakes can be found and rectified and how easy it really is to arrange an appealing and individual room.



Drape neighboring windows to make them appear as one.



Diffused light from ceiling; side lights for toilet use.



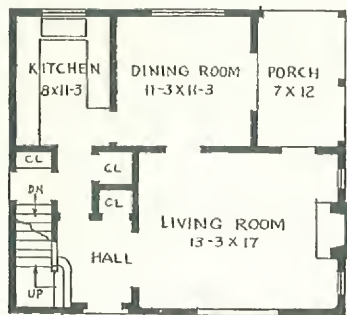
A large room demands large furniture, such as this bed and bureau.



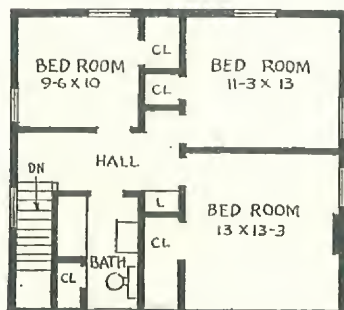
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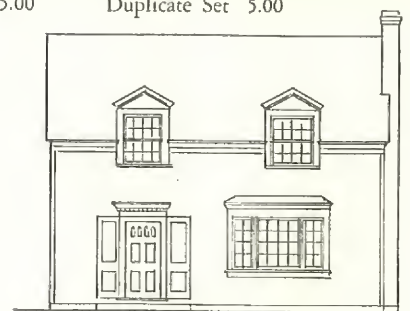
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FIRST FLOOR PLAN



SECOND FLOOR PLAN



FRONT ELEVATION

For cost of house
see page 17

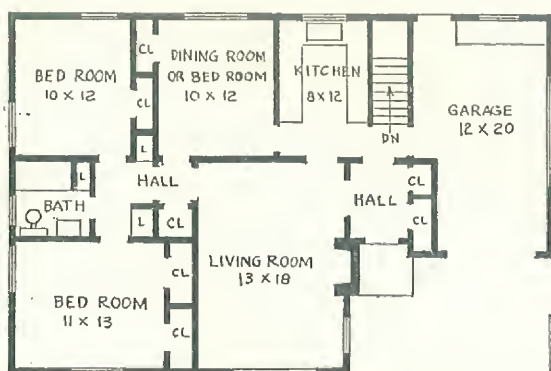


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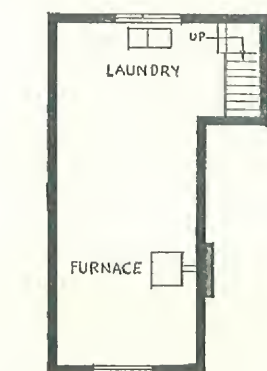
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SCALE IN FEET



204 COLONIAL COTTAGE—19,400 cubic feet including living room, dining room, 2 bedrooms, bathroom, hall, kitchen, closets, basement and garage.



FLOOR PLAN



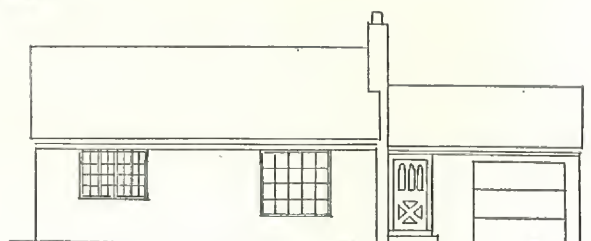
BASEMENT PLAN

Complete working plans

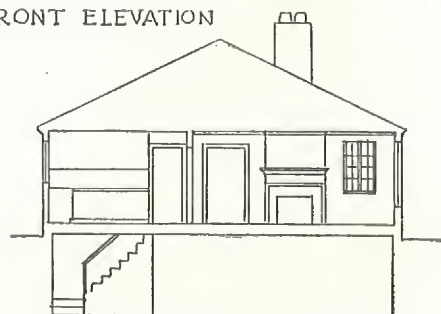
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For cost of house see page 17

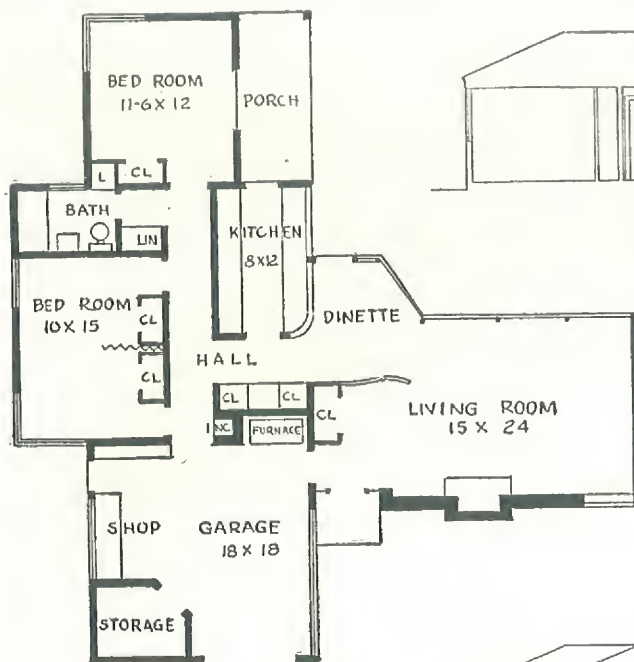
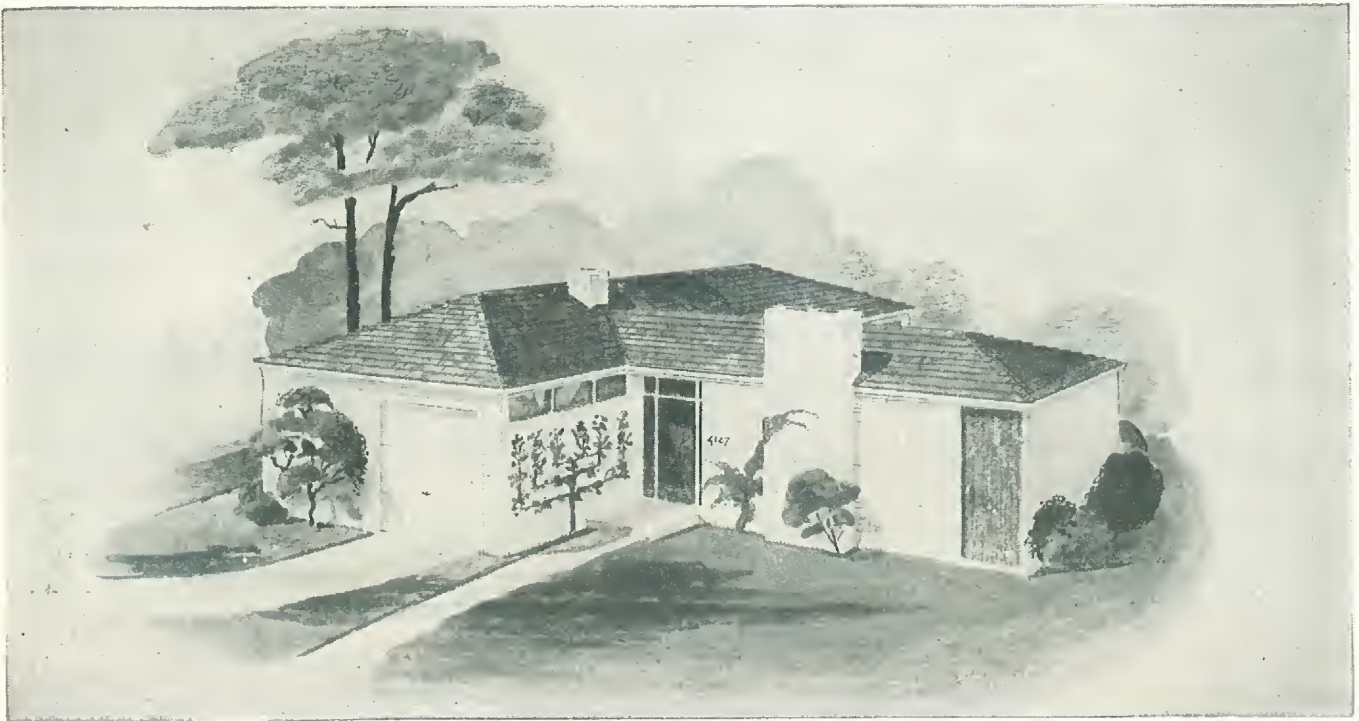


FRONT ELEVATION



SECTION THRU KITCHEN AND LIVING ROOM





FLOOR PLAN

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SCALE IN FEET



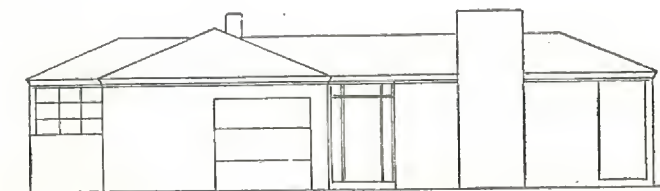
SECTION THRU BED ROOM,
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LIVING ROOM

Complete working plans

(with specifications incorporated) \$15.00

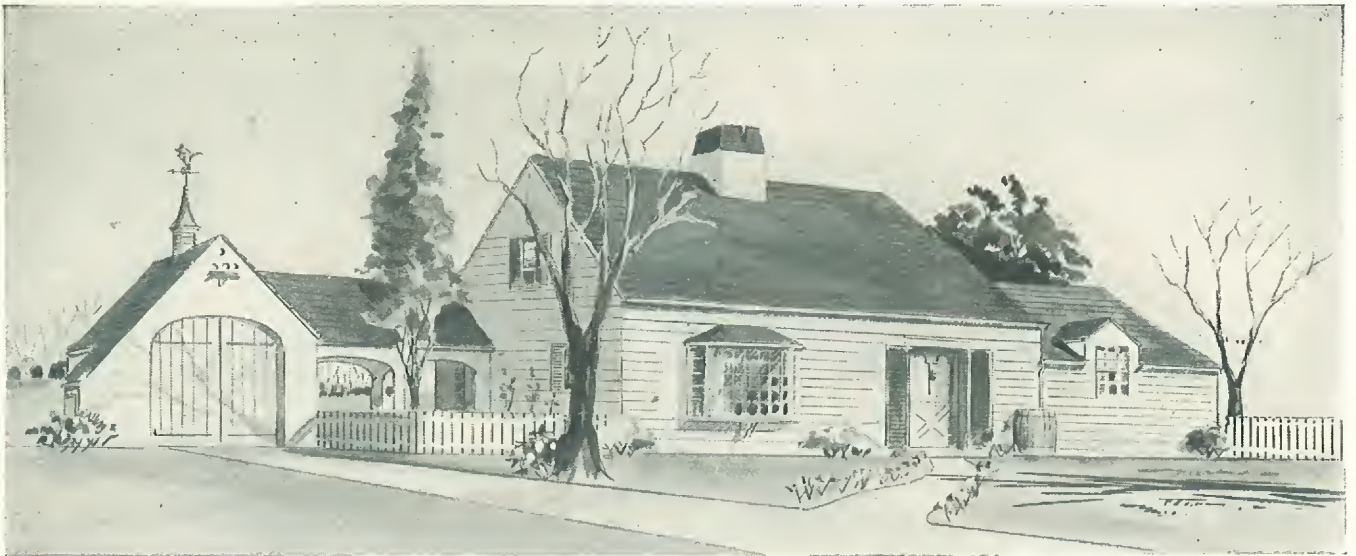
Duplicate Set 5.00

For cost of house see page 17

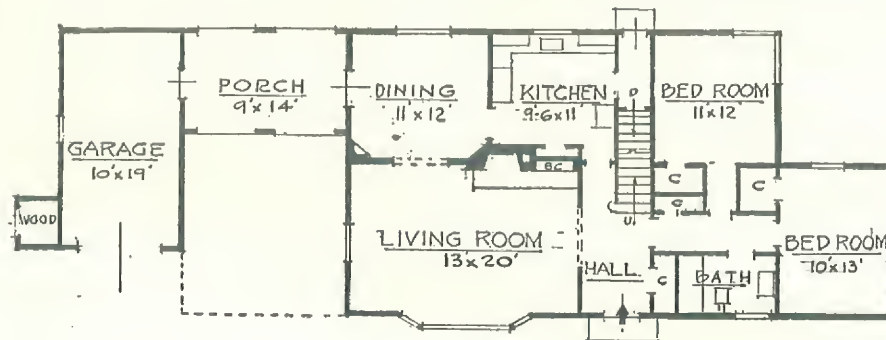


FRONT ELEVATION

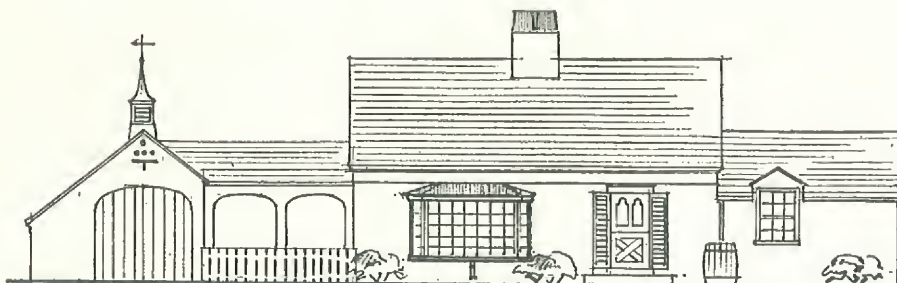
211 GARDEN HOUSE—18,500 cubic feet including living room, dinette,
2 bedrooms, bathroom, porch, kitchen, closets, storage room and garage.



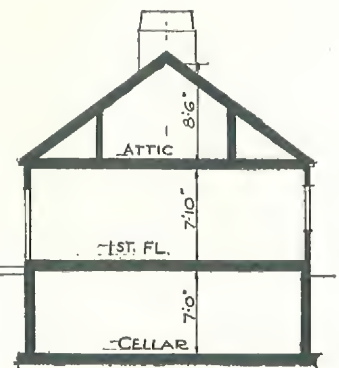
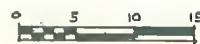
118 CHESTER—25,550 cubic feet including living room, dining room, 2 bedrooms, bathroom, hall, porch, kitchen, closets, attic, cellar, woodshed and garage.



· FIRST FLOOR ·



· FRONT ELEVATION ·



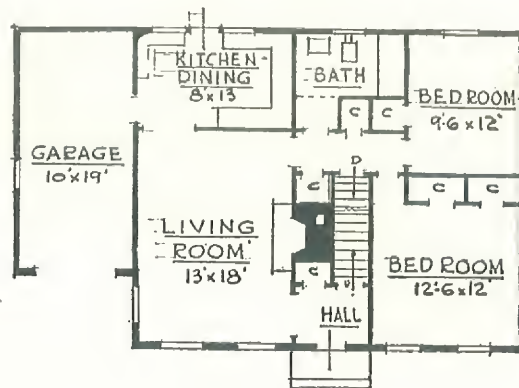
· SECTION ·

Complete working plans (with specifications incorporated) \$15.00
Duplicate Set 5.00

For cost of house see page 17



139 ASHVILLE—24,700 cubic feet including living room, dinette-kitchen combination, 2 bedrooms, bathroom, hall, closets, cellar and garage.

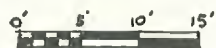


FIRST FLOOR

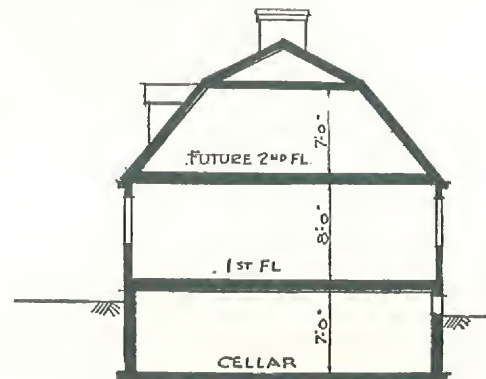
Complete working plans (with specifications incorporated) \$15.00
Duplicate Set 5.00



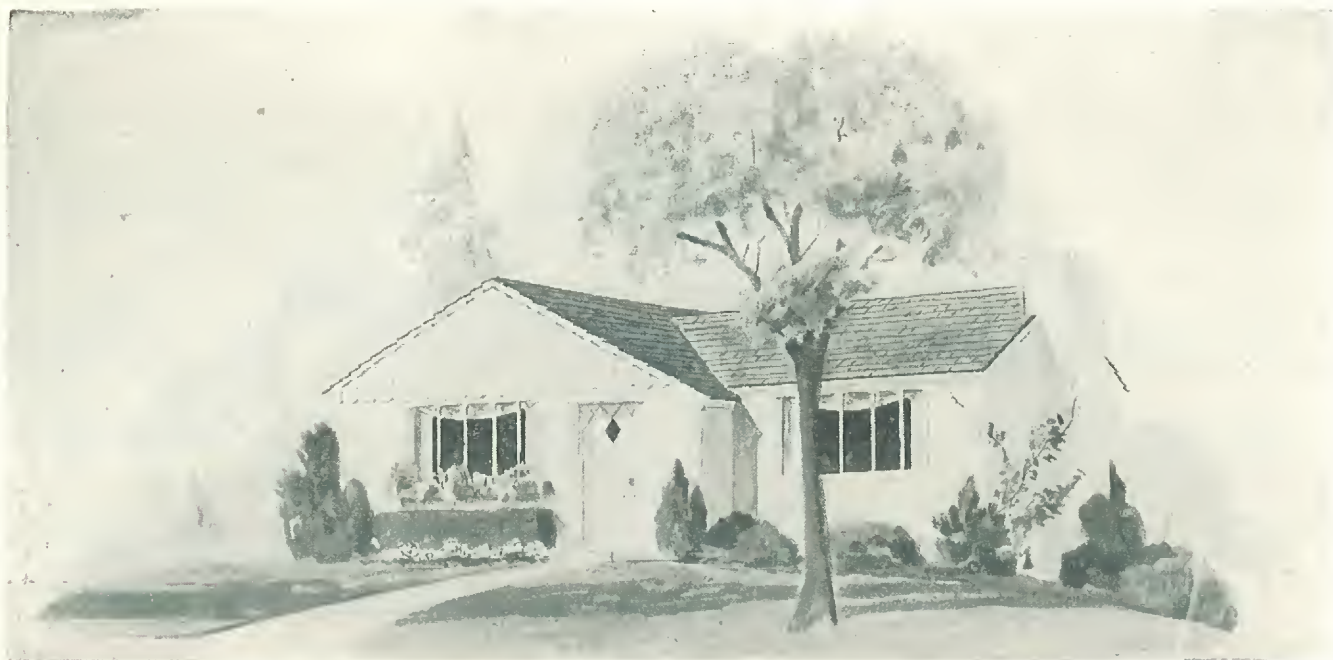
ELEVATION



For cost of house see page 17



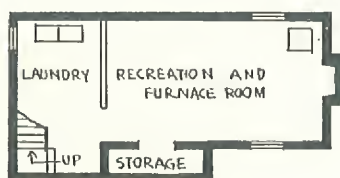
SECTION



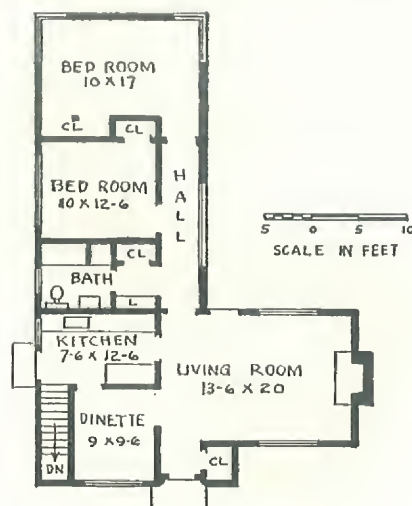
212 CALIFORNIA COTTAGE

17,800 cubic feet including living room,
dining room, 2 bedrooms, bathroom, hall,
kitchen, closets and basement.

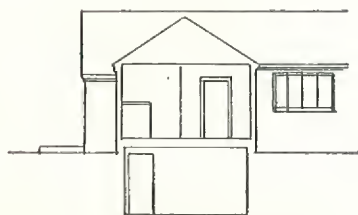
For cost of house see page 17



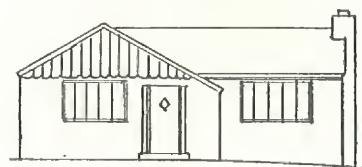
BASEMENT PLAN



FLOOR PLAN

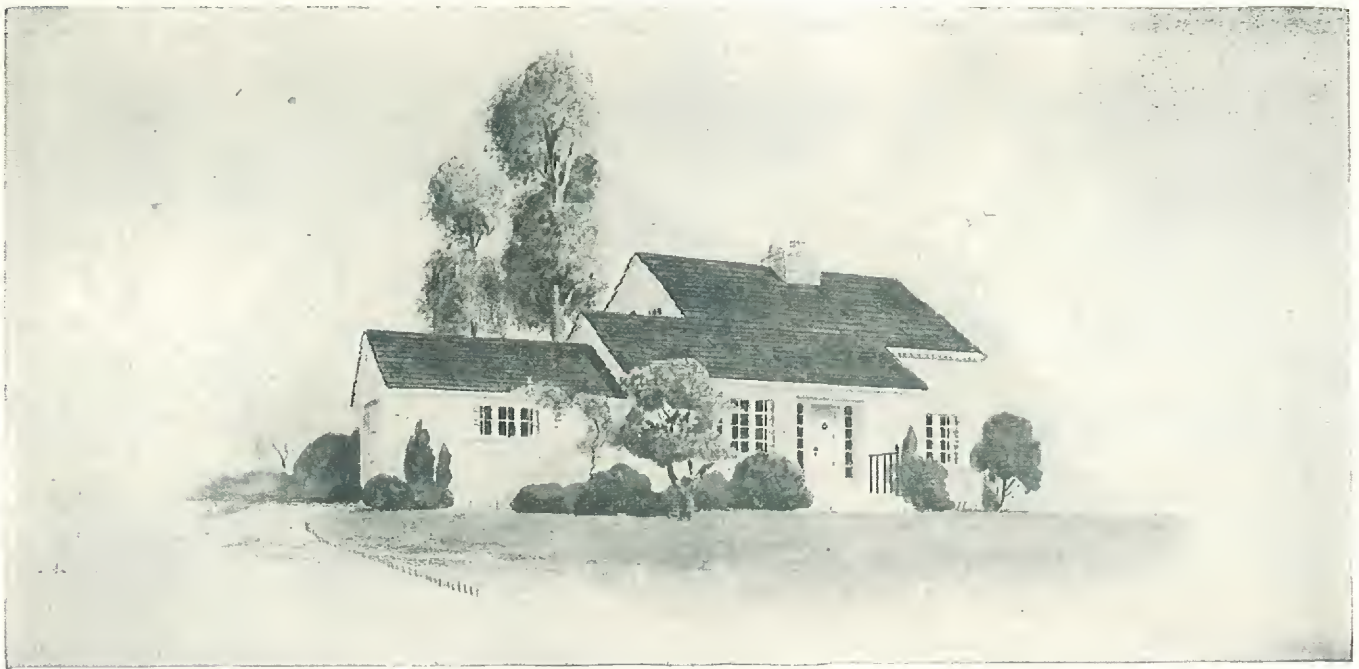


SECTION THRU
LIVING ROOM

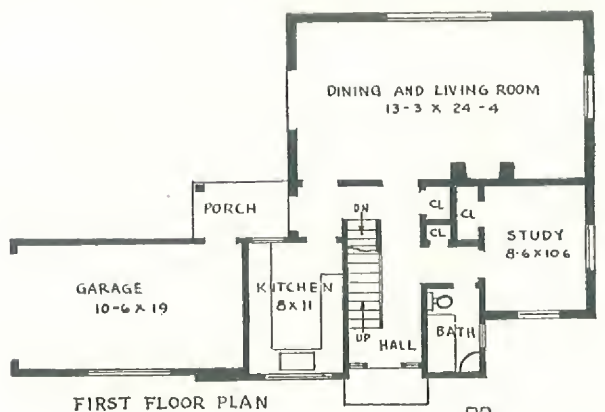


FRONT ELEVATION

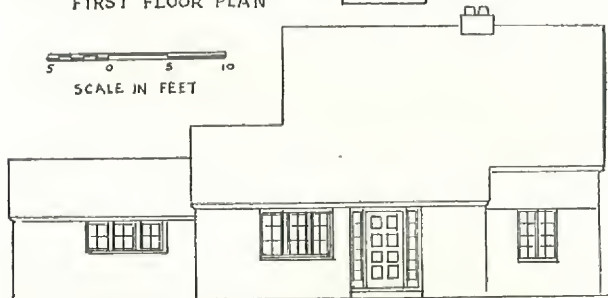
Complete working plans (with specifications incorporated) \$15.00
Duplicate Set 5.00



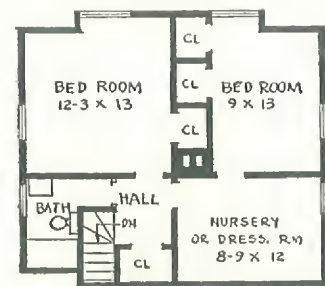
214 NEW ENGLAND—20,700 cubic feet including living-dining room combination, study, 2 bedrooms, nursery, 2 bathrooms, 2 halls, kitchen, closets and garage.



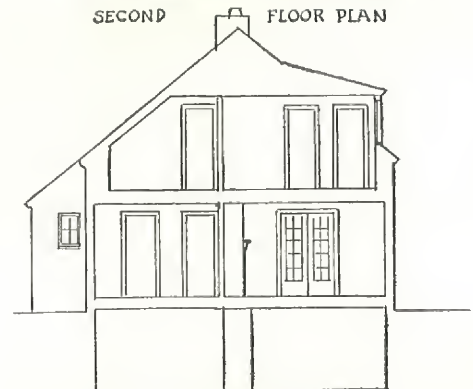
5 0 5 10
SCALE IN FEET



FRONT ELEVATION



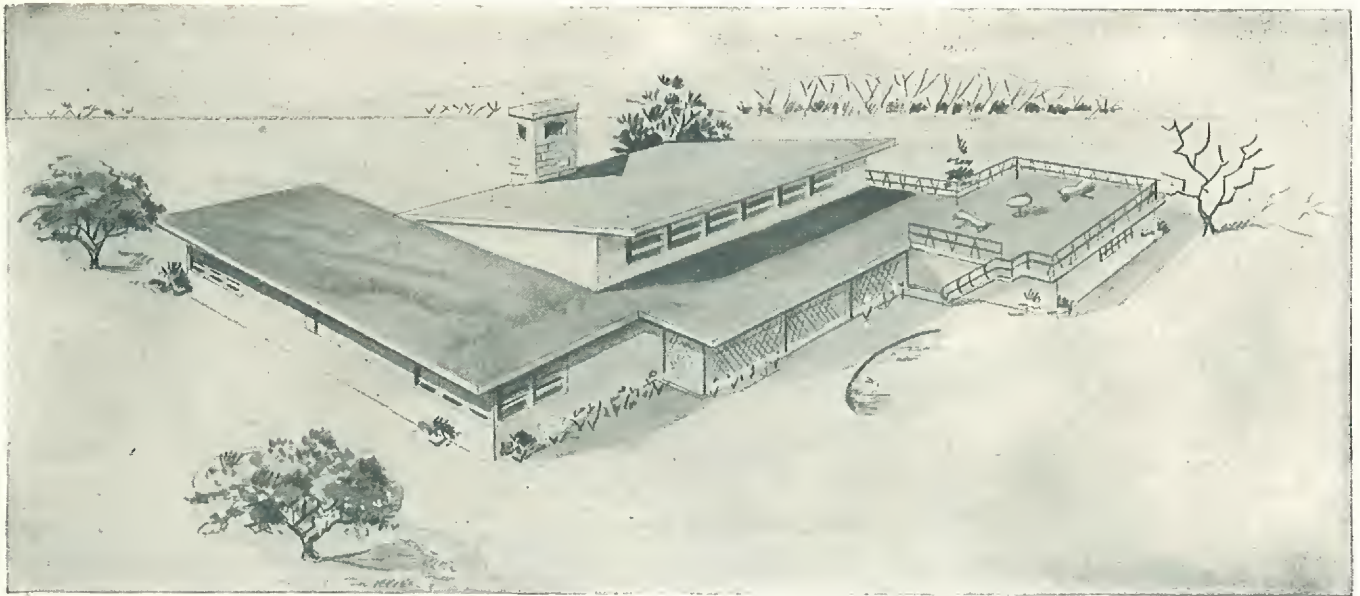
SECOND FLOOR PLAN



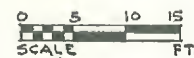
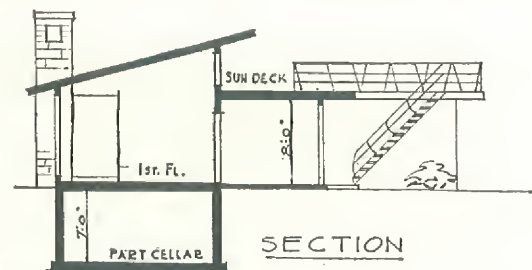
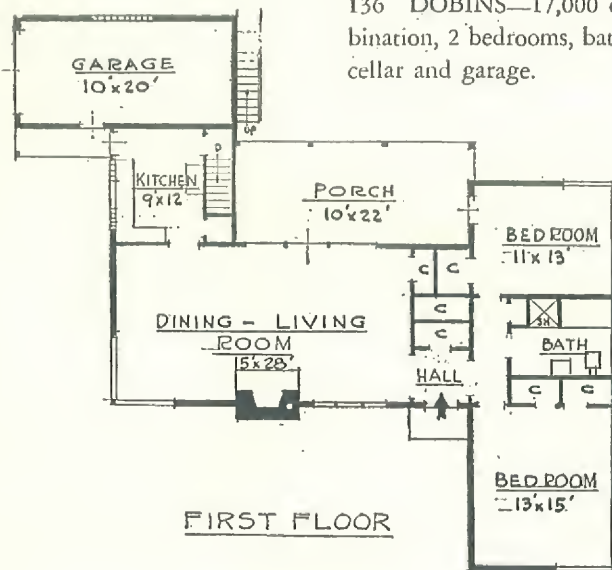
SECTION THRU
BED ROOMS, STUDY
AND LIVING ROOM

Complete working plans (with specifications incorporated) \$15.00
Duplicate Set 5.00

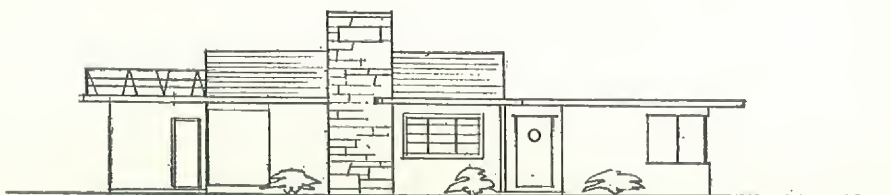
For cost of house see page 17



136 DOBINS—17,000 cubic feet including living-dining room combination, 2 bedrooms, bathroom, hall, porch, sun deck, kitchen, closets, cellar and garage.



Complete working plans (with specifications incorporated) \$15.00
Duplicate Set 5.00

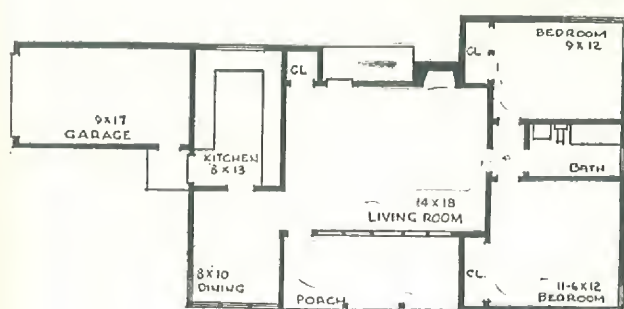


ELEVATION

For cost of house see page 17



215 HAVANA—17,600 cubic feet including living room, dining room, 2 bedrooms, bathroom, porch, kitchen, closets and garage.

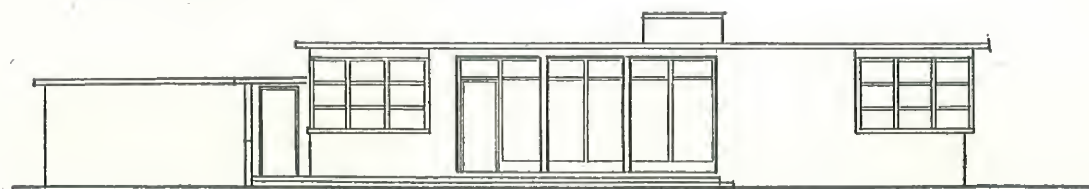


FLOOR PLAN

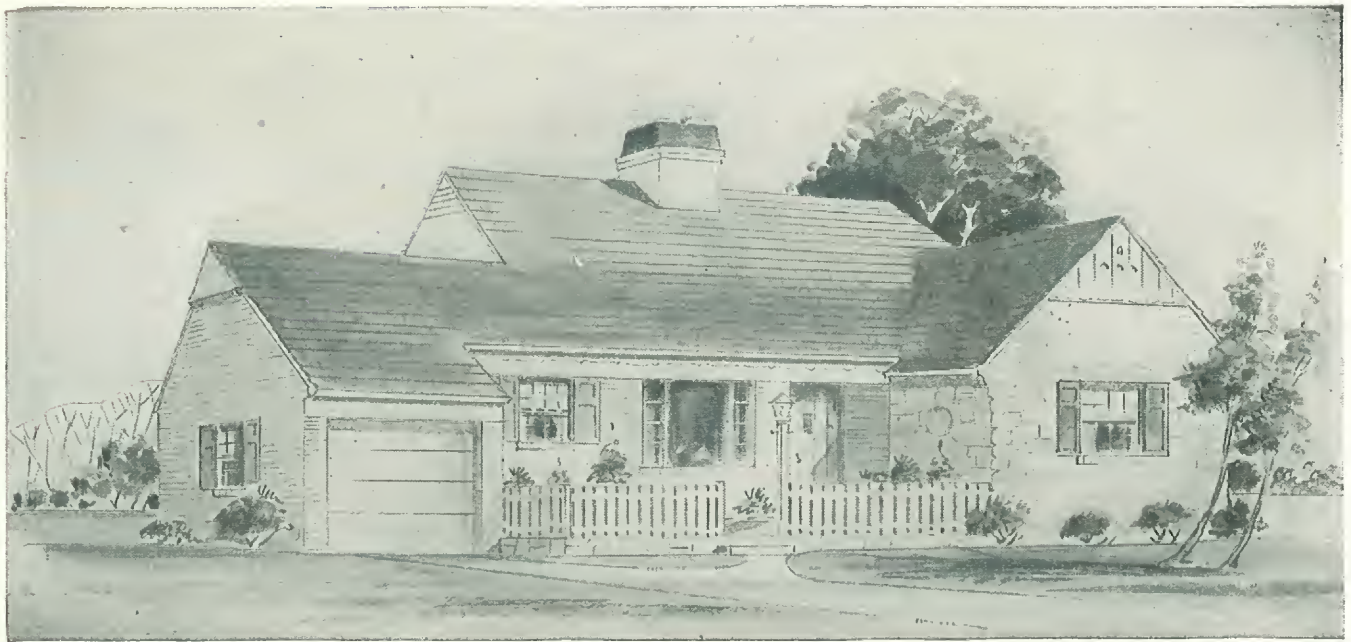


Complete working plans (with specifications incorporated) \$15.00
Duplicate Set 5.00

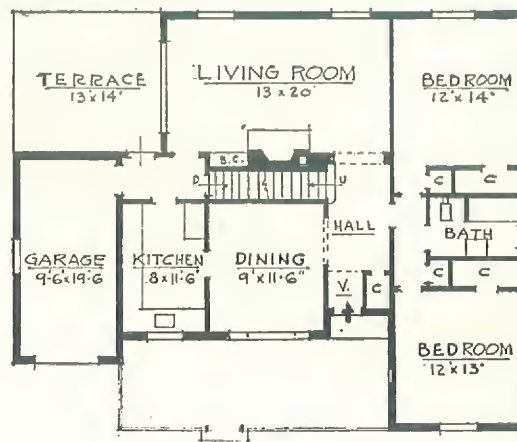
For cost of house see page 17



REAR ELEVATION

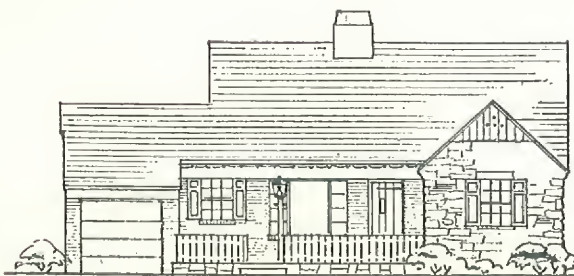


138 CARLTON—35,000 cubic feet including living room, dining room
2 bedrooms, bathroom, hall, terrace, kitchen, closets, cellar and garage.

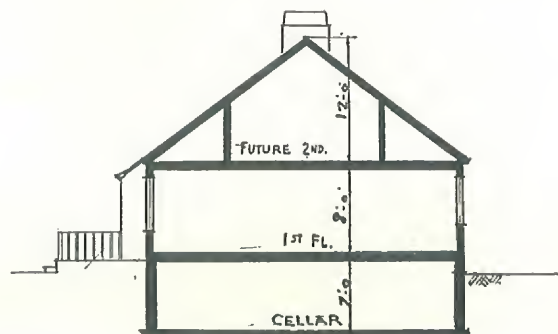
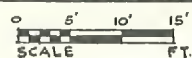


• FIRST FLOOR •

Complete working plans (with specifications incorporated) \$15.00
Duplicate Set 5.00

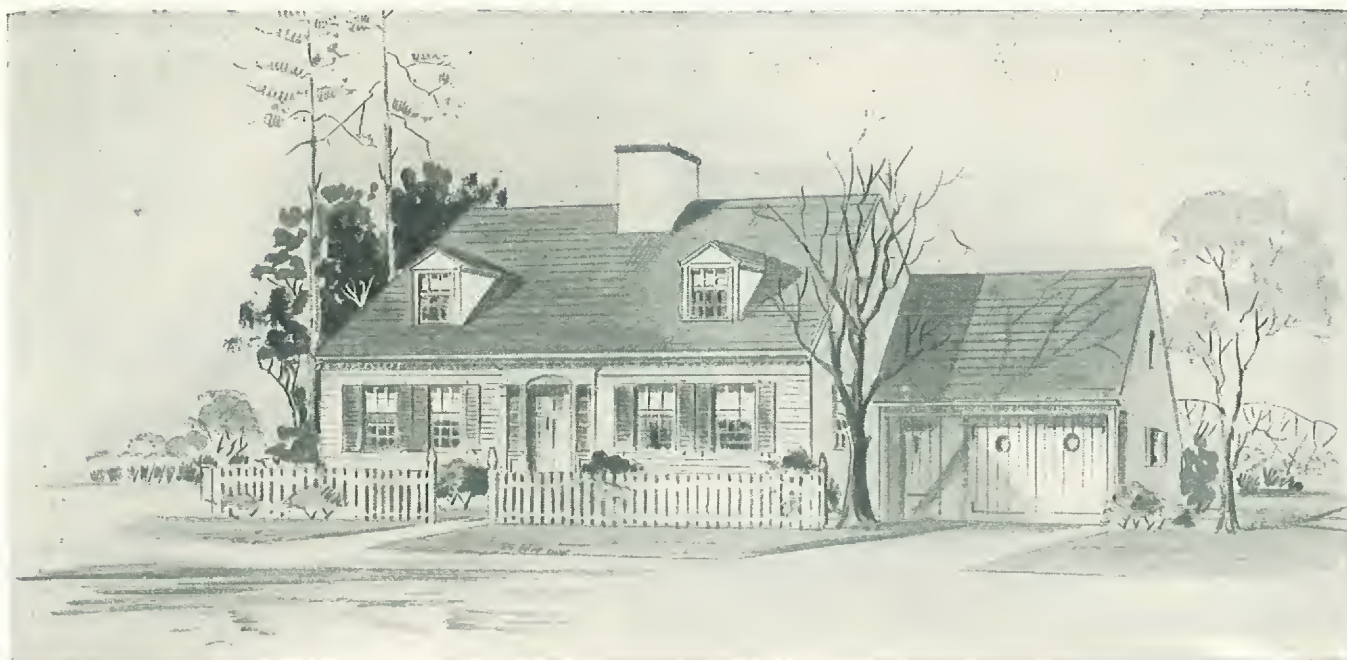


• FRONT ELEVATION •

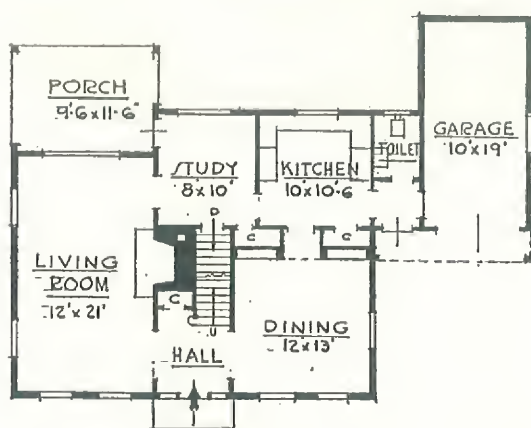


• SECTION •

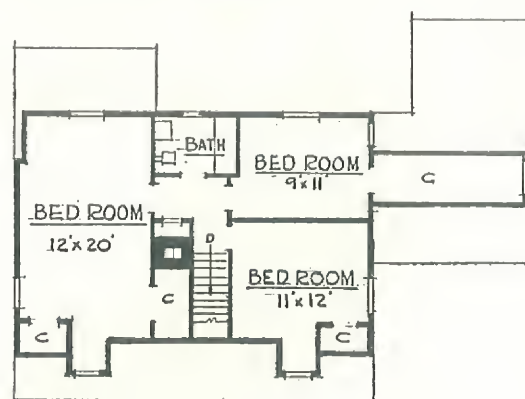
For cost of house see page 17



145 HESTER—17,800 cubic feet including living room, study, dining room, 3 bedrooms, bathroom, hall, porch, kitchen, closets, cellar and garage.

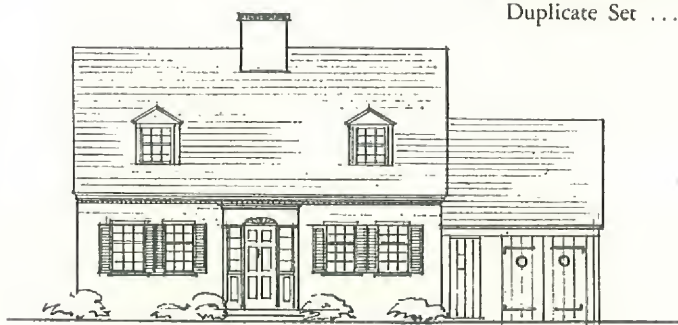


FIRST FLOOR

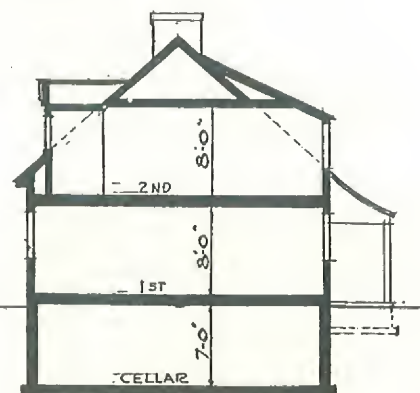
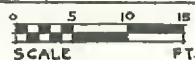


SECOND FLOOR

Complete working plans (with specifications incorporated) \$15.00
Duplicate Set 5.00



ELEVATION

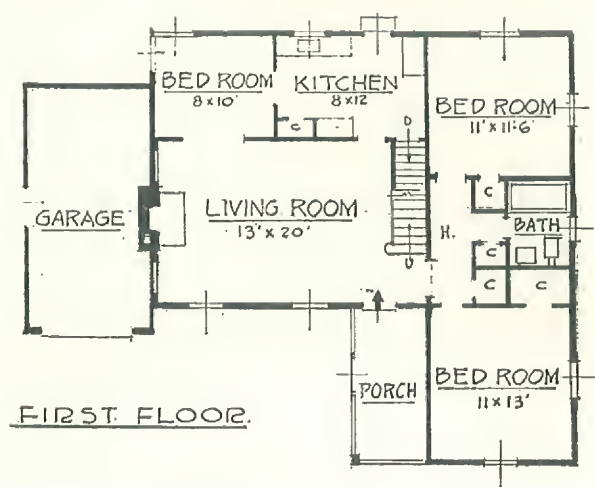


SECTION

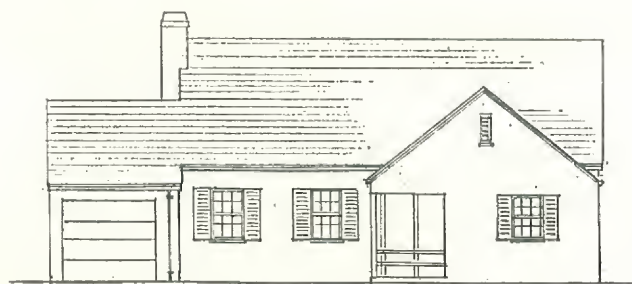
For cost of house see page 17



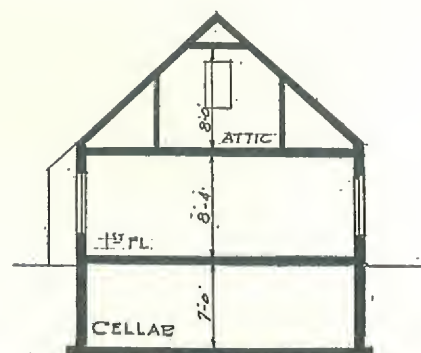
146 WORCESTER—21,710 cubic feet including living room, dining room, 2 bedrooms, bathroom, porch, kitchen, closets, attic, cellar and garage.



FIRST FLOOR.



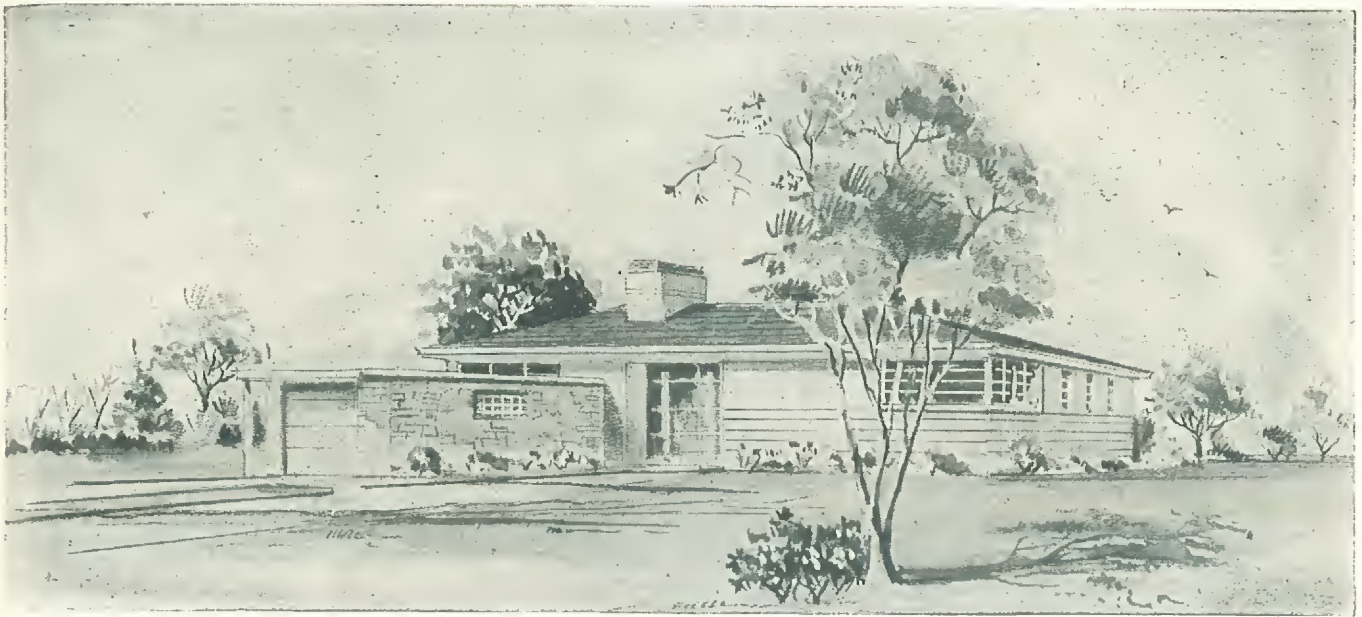
FRONT ELEVATION.



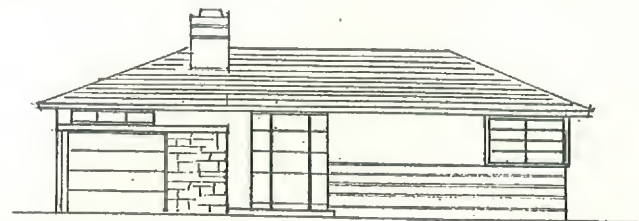
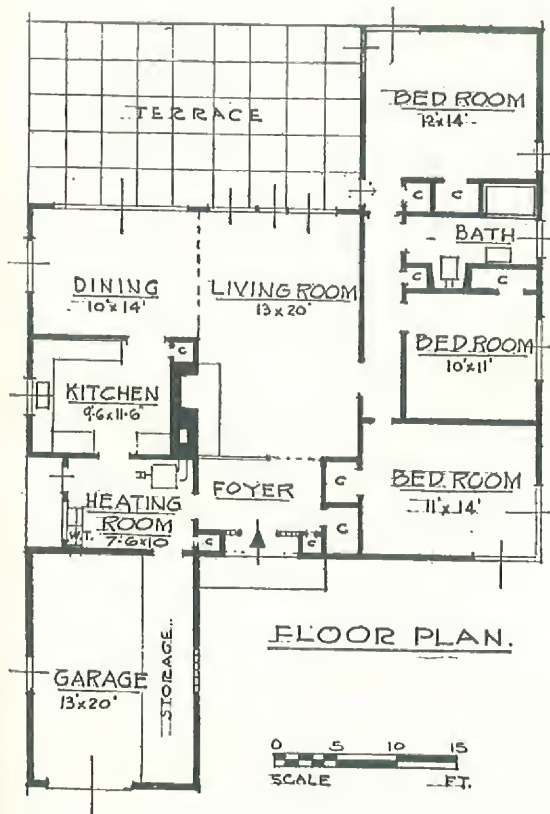
SECTION.

Complete working plans (with specifications incorporated) \$15.00
Duplicate Set 5.00

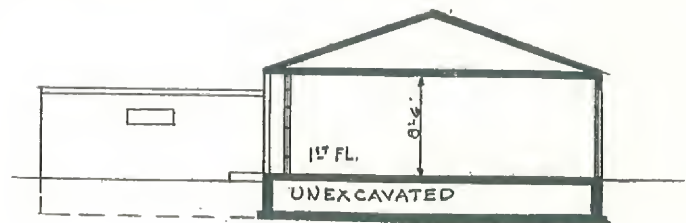
For cost of house see page 17



122 BROCKTON—21,334 cubic feet including living room, dining room, 3 bedrooms, bathroom, foyer, terrace, heating room, kitchen, closets and garage.



FRONT ELEVATION



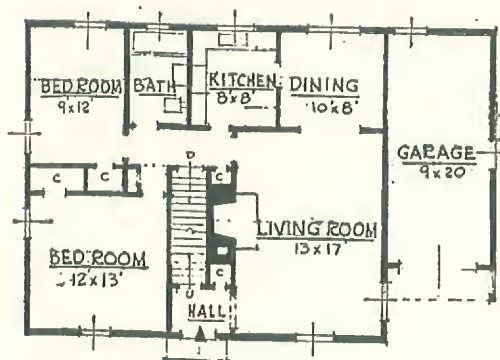
SECTION

Complete working plans (with specifications incorporated) \$15.00
Duplicate Set 5.00

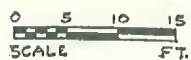
For cost of house see page 17



149 COLUMBUS—21,404 cubic feet including living room, dining room, 2 bedrooms, bathroom, kitchen, closets, attic, cellar and garage.

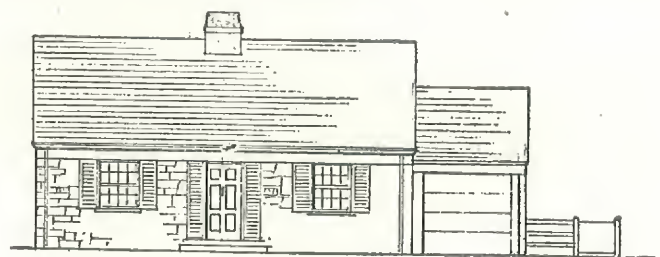


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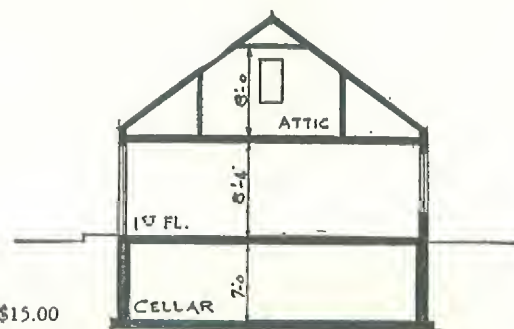


For cost of house see page 17

Complete working plans (with specifications incorporated) \$15.00
Duplicate Set 5.00



FRONT ELEVATION.

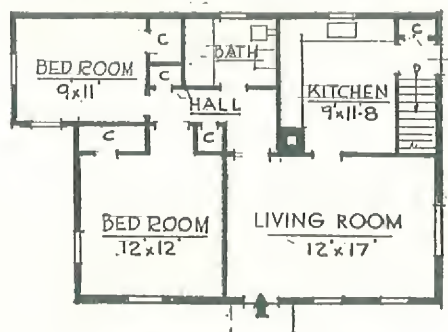


SECTION.

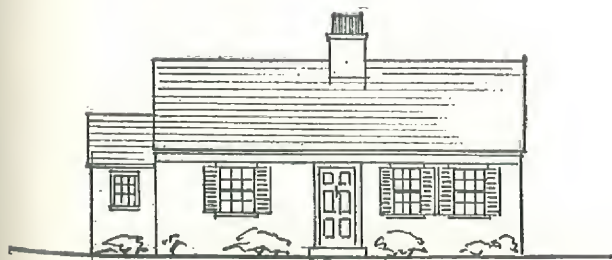


129 DAYTON—11,700 cubic feet including living room, 2 bedrooms, bathroom, hall, kitchen, closets and cellar.

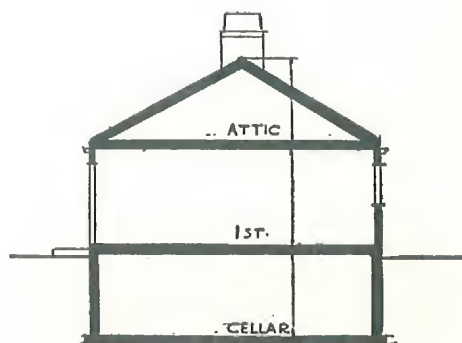
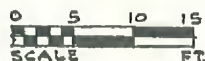
Complete working plans (with specifications incorporated) \$15.00
Duplicate Set 5.00



FIRST FLOOR.

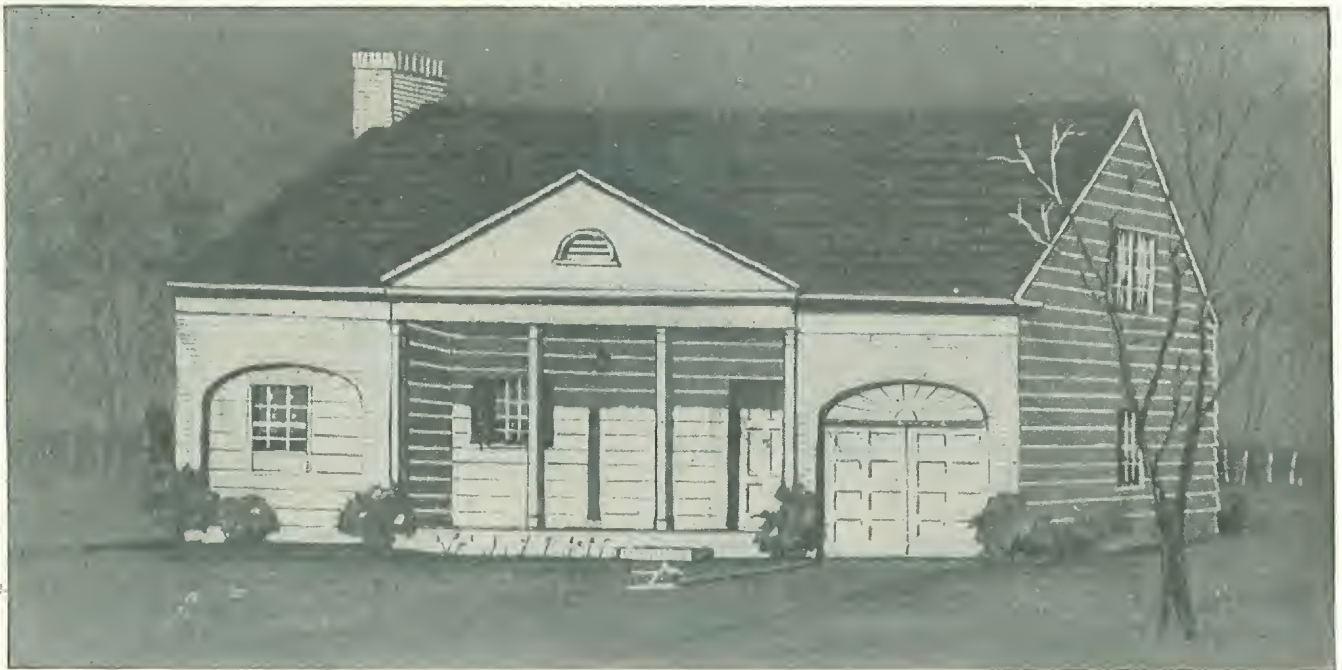


ELEVATION

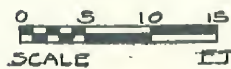
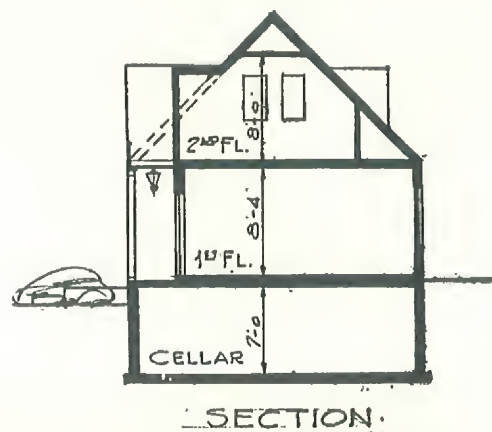
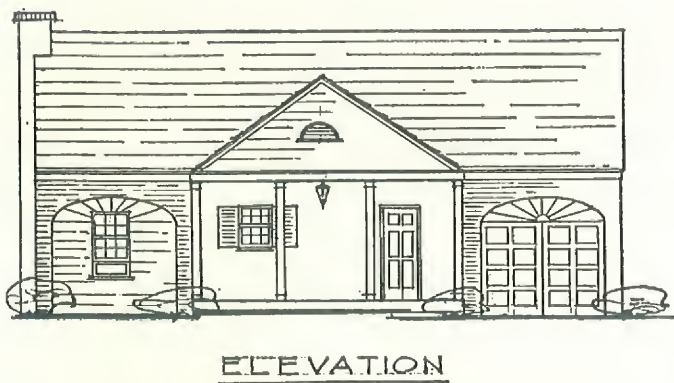
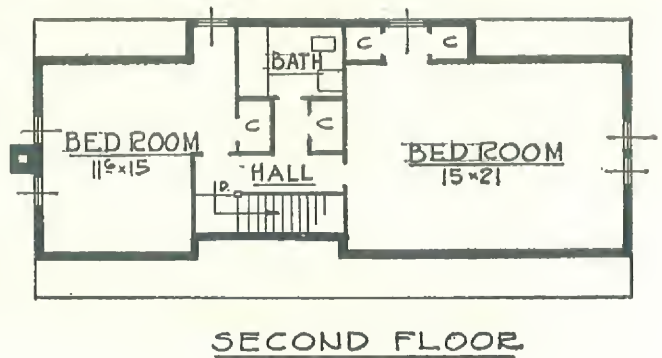
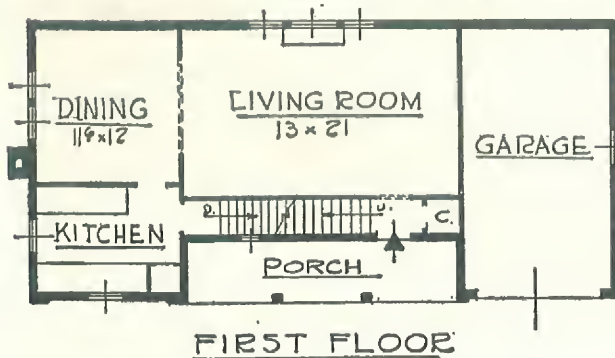


SECTION

For cost of house see page 17

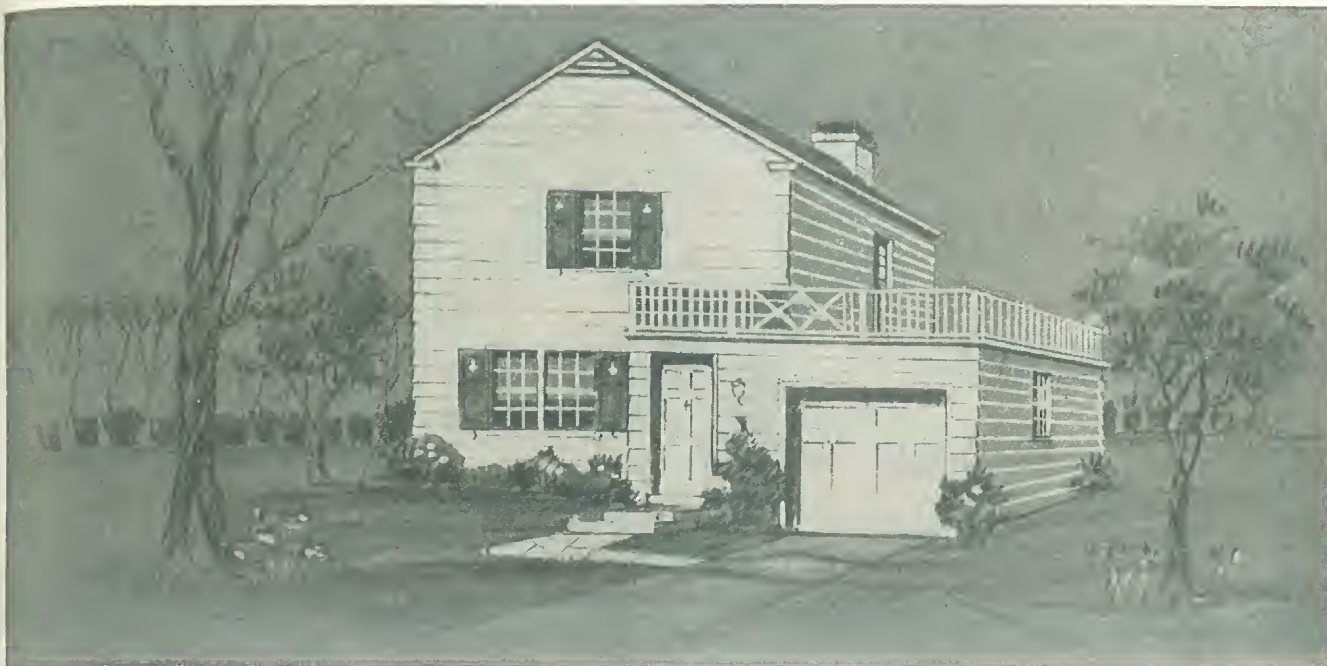


110 GEORGIC—19,000 cubic feet including living room, dining room, 2 bedrooms, bathroom, porch, kitchen, closets, cellar and garage.

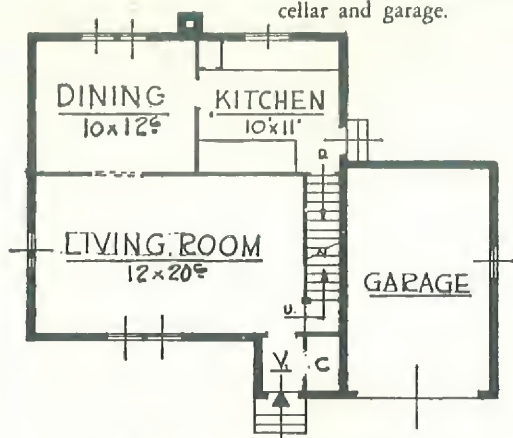


Complete working plans (with specifications incorporated) \$15.00
Duplicate Set 5.00

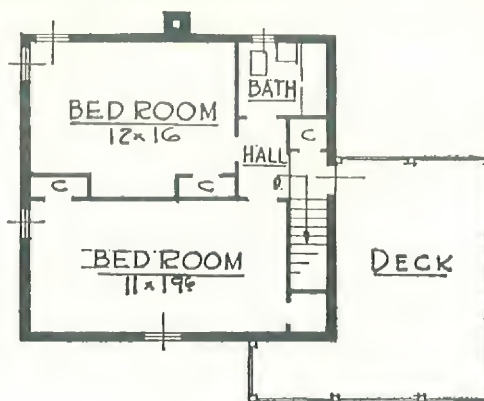
For cost of house see page 17



111 PLYMOUTH—15,500 cubic feet including living room, dining room, 2 bedrooms, bathroom, hall, vestibule, deck, kitchen, closets, cellar and garage.



FIRST FLOOR

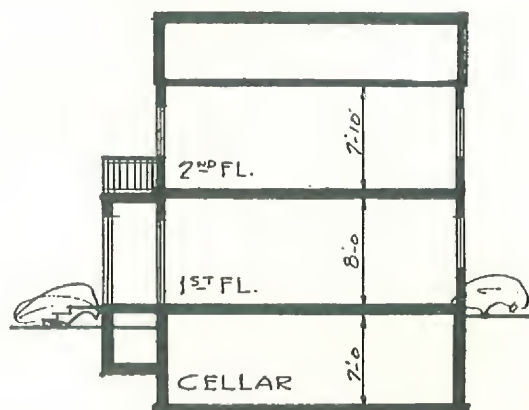


SECOND FLOOR

Complete working plans (with specifications incorporated) \$15.00
Duplicate Set 5.00



ELEVATION



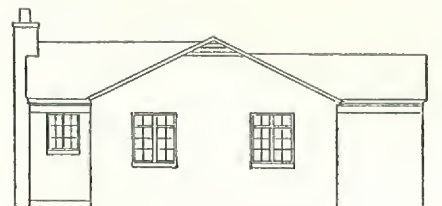
SECTION

0 5 10 15
SCALE . FT.

For cost of house see page 17

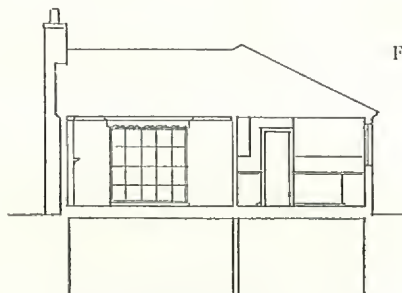


202 GEORGIAN—18,000 cubic feet including living room, dining room, 2 bedrooms, bathroom, hall, kitchen, and closets.



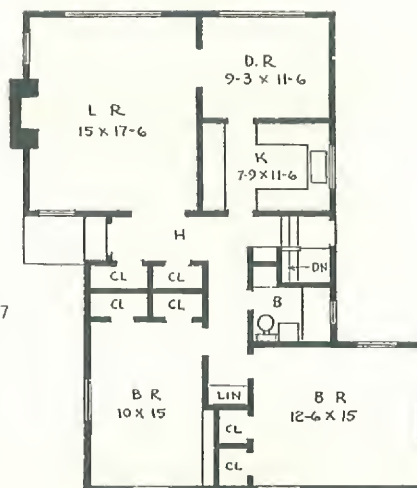
FRONT ELEVATION

Complete working plans (with specifications incorporated) \$15.00
Duplicate Set 5.00



SECTION THRU LR & K

For cost of house see page 17

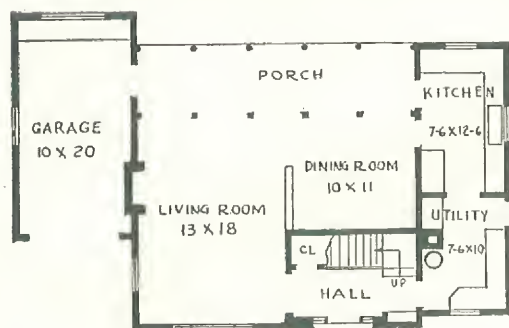


FLOOR PLAN

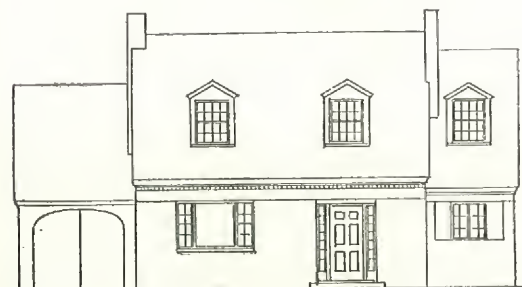
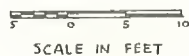
SCALE IN FEET



203 CAPE COD—15,200 cubic feet including living room, dining room, 2 bedrooms, bathroom, hall, porch, utility room, kitchen, closets and garage.

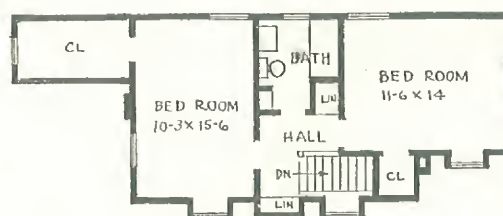


FIRST FLOOR PLAN



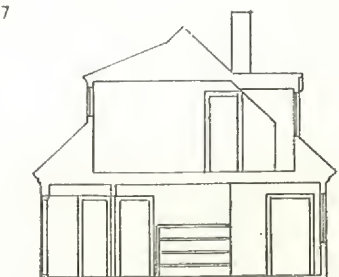
FRONT ELEVATION

Complete working plans (with specifications incorporated) \$15.00
Duplicate Set 5.00



SECOND FLOOR PLAN

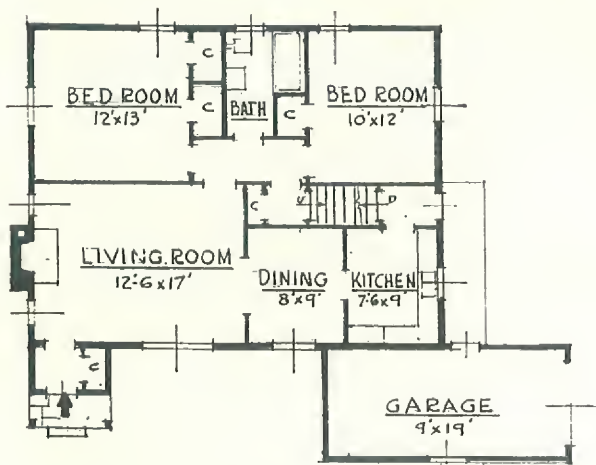
For cost of house see page 17



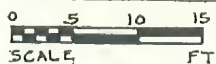
SECTION THRU BED ROOM
AND LIVING ROOM



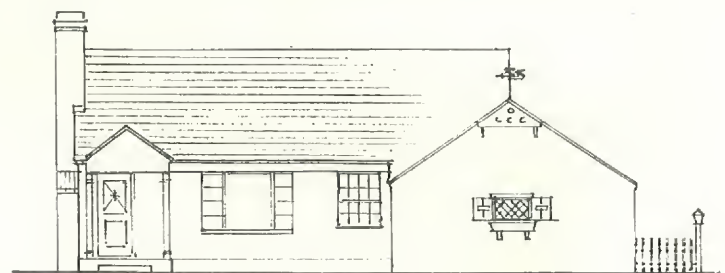
147 LOWELL—19,175 cubic feet including living room, dining room, 2 bedrooms, bathroom, kitchen, closets, attic, cellar and garage.



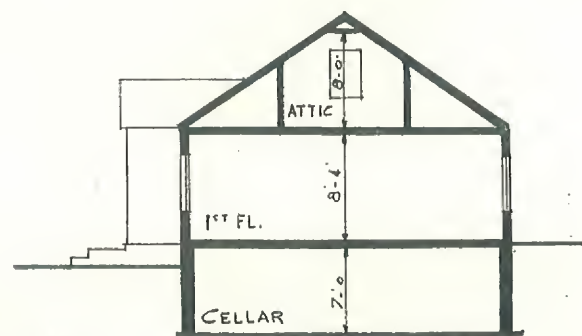
FIRST FLOOR.



For cost of house see page 17



FRONT ELEVATION.

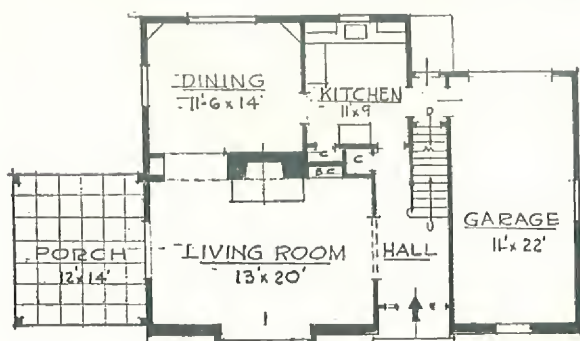


SECTION.

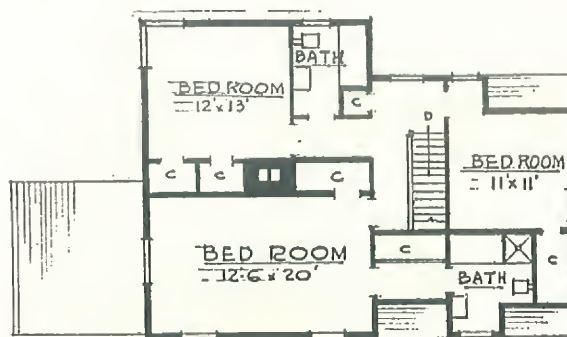
Complete working plans (with specifications incorporated) \$15.00
Duplicate Set 5.00



124 MARTHA—26,437 cubic feet including living room, dining room, 3 bedrooms, 2 bathrooms, dressing room, hall, porch, kitchen, closets, attic, cellar and garage.

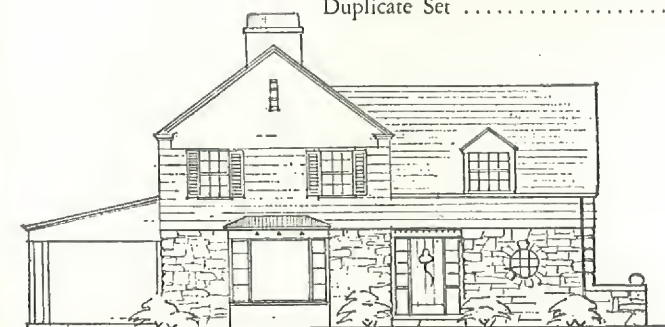


FIRST FLOOR

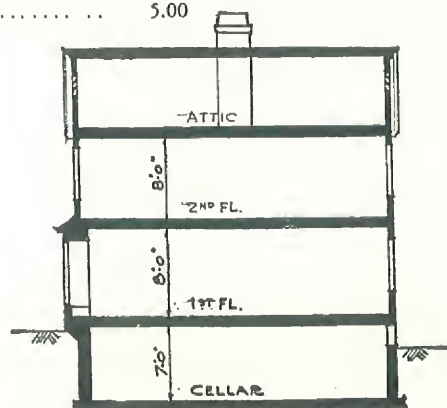


SECOND FLOOR

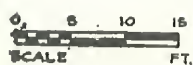
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FRONT ELEVATION



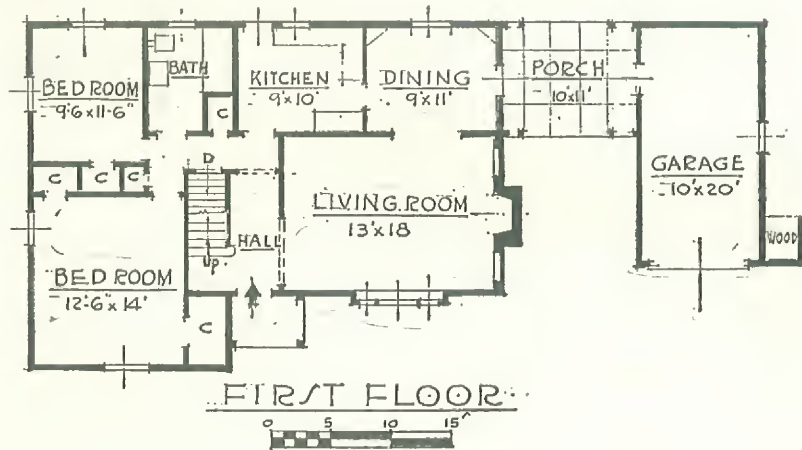
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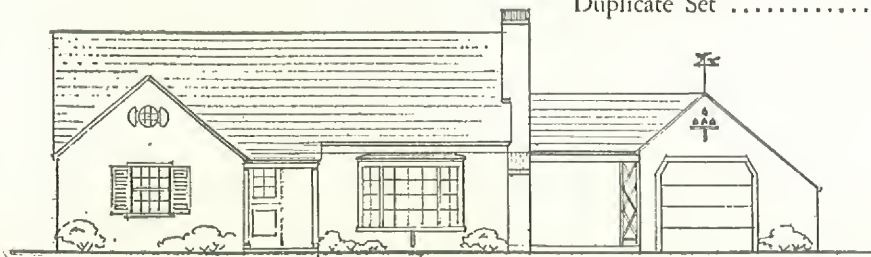
For cost of house see page 17



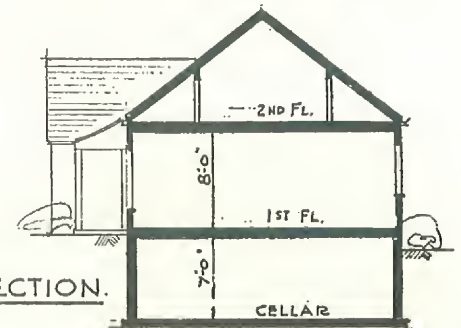
142 NANTUCKET—24,768 cubic feet including living room, dining room, 2 bedrooms, bathroom, hall, porch, kitchen, closets, cellar, woodshed and garage.



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ELEVATION.

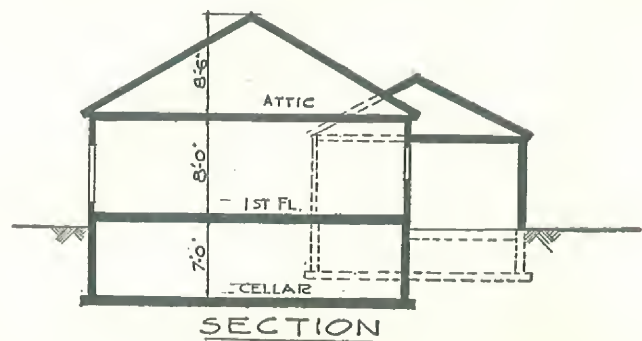
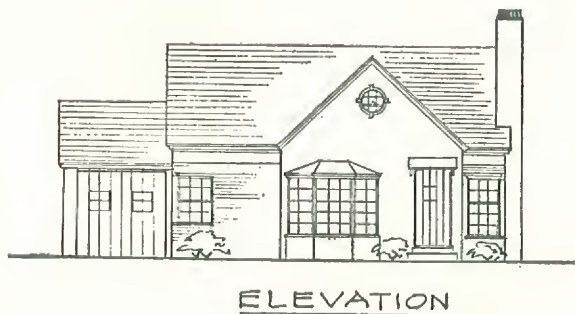
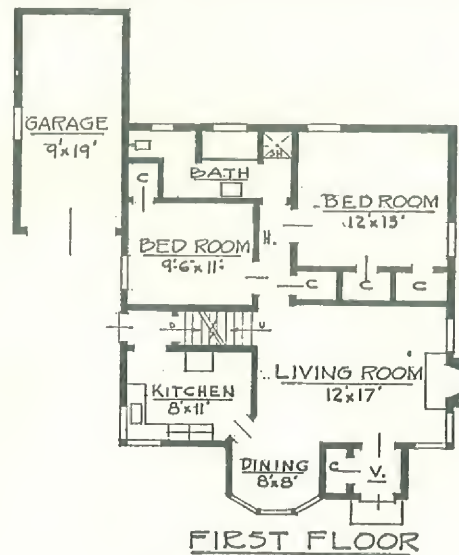


SECTION.

For cost of house see page 17



141 JACKSON—21,000 cubic feet including living room, dining alcove, 2 bedrooms, bathroom, vestibule, kitchen, closets, attic, cellar and garage.



0 5 10 15
SCALE FT.

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For cost of house see page 17.

LAYING OUT YOUR GARDEN

By Amelia Leavitt Hill

Photographs by Max Schling, Bachrach, Galloway Terra Cotta Co., Peter Henderson, Inc., Stumpp and Walter, Inc., and Morse and Morse.

YOUR SOIL AND YOUR LAYOUT

What kind of soil have you? This is the kernel of your garden problem, for if you have poor soil, probably a good deal of preparation will be called for. The 'virgin soil' of which we hear so much is apt to be sour. If you have a reliable nurseryman in the neighborhood and will take him a cup of earth he will usually be glad to test it and to tell you what it needs; or you may buy one of the small testing kits which are to be had inexpensively, and test the soil yourself.

If your soil is sour—and usually it is—sprinkle it with slacked lime until it looks as if it had been covered with a heavy fall of snow, and then dig the lime in. (Lime of the ordinary sort may be slacked by pouring water over it.) If the soil is dark in color it is usually good; if it responds to

testing it should be well fertilized with well-rotted manure (manure which is not well rotted will breed grubs and insects), or if this is not feasible should be treated with chemical fertilizer in the proportions indicated by the directions supplied with it. Don't make the common mistake of using more fertilizer than the directions call for in the hope of improving the results; many fertilizers are so strong that too much is worse than too little, and over exuberance in its use will result in burning of the plant-roots. Pulverized sheep manure, for instance, is excellent if used properly; but great care should be taken that none of it come into direct contact with the roots. If the soil is too heavy or clayey, mix it with $\frac{1}{4}$ the same amount of sand to lighten it. This will enable it to hold moisture and not to harden. Beds



In using accessories you must know just where to stop. Don't use too many!

should be dug out to a depth of two feet and re-filled with a foot of manure at the bottom, and with alternate layers of top soil taken from it and of manure, each layer about four inches deep. They should be filled full, to allow for subsequent packing. For the lawn a covering of three inches of top soil and manure may be made to do by adding more year by year. It seems hardly necessary to say—though sometimes it is!—that new soil and fertilizer should always be well dug in; a mere sprinkling of it over hard-packed earth will never give results.

Now lay out your garden beds. The plan of two walks crossing each other at right angles is always a satisfactory beginning, which may be added to year by year if fancy moves you. Though far from new, it is sure to be an arrangement you will not weary of. You might have a lawn with a perennial border along the edges. You might have a long path running the length of your domain, with flower beds on either side. Since a path, not to look pointless, must lead somewhere, at its end put your water garden, your sundial, your gazing globe, or your outdoor sitting-room with a few outdoor chairs and tables, perhaps at the side the children's sandbox, and the outdoor fireplace. But do have a definite scheme, and don't scatter beds hither and yon all over the garden. That never is effective.

Speaking of outdoor sitting rooms, since living

out of doors has become so popular, I needn't remind you that cooking outdoors has become so too. Of course you can buy a portable grill if you like to cook in the open; but if you plan for an outdoor fireplace, remember a few don'ts in connection with it. Place it facing the prevailing winds if you want a good draft; build a little shelf in the back of the flue a few inches above the fireplace opening to prevent the wind from blowing down the chimney; see that no trees are very near it or hang over it if you wish them to live; and have a hearth before it to avoid a permanent bald spot in the grass.

You'll want ultimately to have your whole garden in perennials, which will render replanting year by year unnecessary, and so begin early to 'make your own', since perennials will give no bloom the first summer, nor a great deal the summer after that. You can buy them, of course, but growing them is cheaper. All you have to do is to plant them and then to possess your soul in patience. Seeds should be planted three times their diameter, roughly speaking, and water should be given them thoroughly, or none. A light watering, in the case of plants, only draws up the roots to the surface where they later fall prey to the heat of the sun. Much water will help both seeds and plants; but if you are not in a position to water thoroughly, do not water at all.



Rose gardens sound elaborate, but one with flagged walk and simple design looks well anywhere.

HIDING OUR WEAK POINTS

Of course, as we've said, in planning your grounds the first thing to consider is your layout. But that means much more than deciding whether you want a formal garden, a perennial border, a vegetable garden, or the like. Have you a secluded corner for your ash cans (if you burn coal) and for your dry-yard, and have you one of those plots which have a street on either side with a park or pleasure ground behind, so that nowhere in your domain is there privacy for garbage can or delivery wagon? Do you want a lawn? Let's look into a few of these possibilities and see what can be done.

If you want a place in which to hide unsightly things like ash cans and garbage pails—which in the country have an unpleasant way of accumulating between the ashman's visits—it is an excellent idea to plant a high hedge enclosing a space around your kitchen door. Of course to afford real protection this must be thick, which means relentless pruning for two or three years before you can begin to let it gain its growth — six feet will be none too high—but then you will have something which will be both attractive and extremely useful. Privet, which grows fast and which retains much of its foliage in winter, is a good choice for this use. Rose



A good layout, emphasizing extent by a long straight path.



Relieve masonry by setting trees and vines against it.

of Sharon is pretty but only conceals during the summer. Evergreens grow slowly for this sort of use. A trellis covered with climbing roses is no bad choice, however, since even in winter the trellis is to some extent concealing, while in June it is a joy to see. If you hedge in a space large enough for a dry yard as well as for the ashcans, you will have killed two very undesirable domestic birds with one stone in your hedge-planting. Much space is unnecessary; a revolving clothes dryer takes up surprisingly little room, and will hold more clothes than one imagines possible before trying it. It can, when not in use, be folded and kept in the cellar.

Most places are the better for some barrier to keep out wandering animals, to say nothing of other undesirables, and for this a fence is the best expedient. Of course fences may be had in any number of designs and materials, but for the home of Colonial inspiration nothing equals one of wood, painted to match the house. Hedges are also very practical, and give a touch of greenery. Avoid the cement-laid stone wall. I remember one pretty town which was almost ruined, from the point of view of the gardener, by the activities of a band of stone masons, who went through it persuading home owners to substitute high cement-laid stone walls crowned with jagged rocks for the pretty plantings of hedges and

shrubs which they already had. Not only did the yards look dwarfed by their monumental boundaries, but the result was hideous in itself. The lawn studded with shrubs is also a pretty idea, but of course not protective. Nothing is prettier—although it is bromidic—than the succession of forsythia, wegelia and bridal wreath each spring, and this can be varied until your shrubs will give you a succession of bloom like that of the garden, from forsythia in spring to coppery hydrangea in the fall.

If you want to avoid trouble, don't think a lawn is the way out. A good lawn means trouble—and who wants a poor one? It is not, however, necessary

to go through all the elaborate procedure that once was thought essential to establish one. Spade or harrow the space up to a depth of about eight inches and spread with manure, turning it under, and then sow your grass seed—which last should not be done before the third week in August for the best results. The proper amount of seed is two quarts for every 20 feet square. If possible sow just before a rain, and roll the seed in with a roller. An occasional watering will help things on—and don't under any circumstances cut it until it is about three inches high! This will give you an excellent beginning for a lawn which will rejoice your heart next spring.

THE AUTOMATIC GARDEN

Lots of us love flowers and want them around us—or would, if we had time to give them. Assuming that they need much care, we are apt to pass them by in favor of shrubs and lawns. That's all right if we really like greenery, but it isn't necessary if we'd rather have flowers, and will take the trouble to work out a really automatic garden.

First of all, after you've planned where the beds are to go, talk the matter over with your neighbors. Find out from them what plants can be depended on in your particular soil and climate. You'll be surprised to learn how many that you had always thought were garden pets will really 'take a lot.' I know one abandoned house in New England where each year a lovely six-foot delphinium towered bravely in a corner of the deserted yard. I know a cellar hole which each year is filled with the gay brilliance of *lychnis Chalcedonica*. And is it news to you to know that the *lychnis viscaria*, which we plant tenderly in our garden, is fast becoming an American wild flower because the seeds, which were used in packing shipments from the Balkans, have sown

themselves out of packing cases along our lines of railway?

You can't always depend upon this sort of thing, however, and it is surprising what plants will take and what they won't. That's why you had better talk the matter over with your neighbors. Some plants which thrive under devastating conditions in Massachusetts will not thrive at all, say, in the milder climate of New Jersey. Echinops, a good self-sower in New England, will not 'repeat' well near New York, while the Rosy Morn petunias which threatened to take possession of a near-New York garden has proved temperamental in New England. Then there are flowers—phlox is one and *monarda didyma* another—which, it would seem, can practically not be killed whatever happens to them!

So much for garden flowers as we usually understand them. There is another labor-saving alternative—the wild flower garden. To be sure, golden rod and our wild purple asters are now cultivated in French and English gardens—the asters are often cultivated in our own; and there are many others

*The garden need not be formal if
its plan be well thought out.*





A tall hedge is a fine screen for kitchen or garage.

which would equally well repay cultivation. The Joe-Pye weed with its enormous heads of pinkish-purple flowers, is one; the cardinal flower (if you have a damp place for it) another; the wild spirea has already made its way into our gardens; Bouncing Bet has the appearance (I believe deceptive) of a garden stray, as does *lilium fulvum*. You can have a garden of these and many others equally indestructible, with little trouble; and plants which are apparently indifferent as to soil and winter covering should find a welcome in the heart of every gardener.

Of course the objection to the wild garden is that it should be informal and so is likely to suggest to observers that it has been chosen for the very reason which it *has* been chosen—because it is very little trouble. But in your effort to correct this impression, don't make the mistake of putting wild flowers in a formal setting. You might, however, have a semi-formal garden, along old-fashioned lines, and include in it here and there, among the more hardy garden flowers, masses of a few wild growths which are not too strikingly informal.

By the way, if you collect your own wild plants, it is much better to buy them of a grower than to dig them as you find them in the woods and fields. You will be attracted to a plant because it is in bloom; and that is of all times the worst to transplant it. You may mark it with a string and come back later to collect it; but moving it during the time of bloom will merely mean death to the plant and no benefit to the garden. If you order it of a grower it will be sent you at the proper time and will be replaced if it dies through no fault of yours; and this is the safest way to procure any wild plants you may wish.

PLAYING WITH WATER

Water gardens are not particularly usual because there seems to be a general idea that they are difficult and expensive to make and to keep up. As a matter of fact, they take very little more trouble in the making than a properly made garden bed—properly made, note!—but in return for your labor, when completed you have something which will last for years and which will give practically no trouble—no fertilizing, no cultivating, no weeding, or watering or picking off of faded blossoms—and which will be a constant source of pleasure.

Any unskilled workman can do the necessary work under your direction. First of all, a hole should be dug two feet deep and as long and wide as you may wish—8x16 is a good size for the average pool. This hole should slope out slightly towards the top. The bottom should be roughly paved with stones for reinforcement.

Now a mould is made of the roughest boards and in the roughest way. Fine workmanship is unneces-

sary; all you want is something to hold in place the hardening concrete of which the pool is to be made. The boards should be 6 to 8 inches from the sides of the pool, but parallel to them. Between them and the earthen walls insert a length of chicken wire for reinforcement. In northern latitudes concrete, to stand, should be reinforced, and should be not under 6 inches thick.

The concrete is now mixed (on a board platform to spare the grass) in the proportions, says an expert, of two bags of cement to 3 wheelbarrows of sand and 5 of gravel. It is poured into the space between the mould and the earth wall and left to harden, wet burlap being spread over the top should the weather be very hot. Of course the top should be smoothed with a trowel. When the cement is hard, the mould is removed and more cement poured over the bottom—over the stone paving—until a 6 inch depth is reached. This will leave a pool 18 inches deep.



Formal pools in formal gardens are ideal for water lilies.

Each lily will need 10 cubic feet of earth, and the best way to provide this is to make, again of rough boards, as many boxes as you have plants, each measuring 3 feet square and 1 foot deep. They should, of course, have no tops, and when in place should be filled with rich earth in the proportion of 1 part well-rotted manure to 3 of humus or rich soil. The boxes can be moved about when the pool is to be cleaned, and their contents will ensure

sufficient nourishment to the plants. As soon as the pads begin to grow the boxes will be quite invisible. For a pool of the size suggested eight plants will be ample.

Lilies should be had from a reliable grower, who will ship them at the proper time—not earlier than the first part of June in the latitude of New York. They may be had in white, pink, red, yellow or blue, and each of them will seem lovelier than the last. You may also get tender or hardy varieties except in blue, which is only to be had in the tender sorts. The hardy plants last from year to year and give a wealth of bloom. The tender ones bloom even more freely, but cannot be wintered. Certainly, whatever the choice, one blue lily, at all events, should form part of every collection. The lotus, too, comes in various colors, of which pink is the best. It is exquisite in its beauty and perfectly hardy.

When the lilies are planted, cover the earth in the boxes with sand to keep the water clear and fill the pool with the hose. For the good of the lilies the pool should be stagnant, and will remain fresh and clean if you keep two or three goldfish, of the five-and-ten variety in it, since they will act as scavengers. Once a year it should be cleaned, and at such times the easiest way will be to siphon out the water, thus avoiding the necessity of elaborate arrangements for an outlet. This is done by setting a pail of water near by, at a lower level than the pool, immersing a short length of hose in water and when it is free, releasing its ends again under water, one end in the pool and the other in the pail, care being taken that no air enter it during the process. The water will begin to drain off into the pail, whence it will run over the surrounding territory (a treat to grass and to flower beds!) until the pool is reduced to its level. Any small residue can be bailed out with the pail, the pool scrubbed with an old broom, more water be put in with hose and lo! your garden is ready to give you more of its loveliness for another year.



This skilfully planned water garden would fit into natural surroundings.

FEEDING OUR SOULS WITH VEGETABLES

Many of us, even in these post-war days, are more interested in vegetable gardens than in flower gardens. But even the choice in favor of the vegetable garden does not mean that beauty must be given up. Making your vegetable garden pretty and not merely utilitarian is a fascinating game, and one that is becoming more popular year by year.

For after all, vegetables are pretty, and if we plant them with the attention that we do flowers, we shall see that this is so. The red of the cabbage, the feathery foliage of the carrot, the flower of the potato (which first made its appearance in the buttonhole of a gentleman of the French court, we are told) and the rich color of the egg plant, can all be pressed into service and made both useful and attractive.

There are two ways in which this may be done. One is to plant your vegetable garden frankly as a vegetable garden, with due consideration of colors and of height, as one would a flower garden. Of course you must, in setting vegetables out, allow plenty of room between the rows for cultivation and for growth; but this need not impair the appearance of the beds. Corn makes a pretty setting for a background; or one may be made of a wall or fence, against which tomatoes are trained in the *espalier* form so common in Europe. All you need for this is any wall or fence, since the heat thrown

off by it ripens the fruit on the side nearest, so that an open fence is unnecessary. Fruit may also be grown on such a wall; I have also seen a kitchen garden bordered with dwarf apple trees, their branches trained to grow sideways on horizontal wires, so that they formed a protecting border for the vegetables behind. The globe artichoke, too, is sometimes used to separate the flower and vegetable gardens, and is so decorative in itself that one is in doubt as to on which side of the barrier it properly belongs.

In planning a garden of this kind the question presents itself—what shall be done with such plants as peas, which come to their prime early, fade and die? The answer is transplanting, and since most vegetables do better for transplanting once or twice, the necessity for refilling 'bald spots' is actually beneficial to the remainder of the crop. There are other assets for the garden too; parsley makes a charming border for the path; you might have behind it a row of lettuce—the copper colored variety (*mignonette*) is both delicious and handsome. Back of that again the red of the beet tops, the brilliant red and green of the peppers, the handsome foliage of the kale, and in the far distance the masses of red-podded snap bean or scarlet runner, make the vegetable garden almost as enticing a picture as is the flower garden.



This garden path is bordered by flowers. Behind them grow vegetables.

The vegetable garden, like the flower garden, may be laid out on formal lines.



The other way of making the vegetable garden inviting is to combine vegetables and flowers. The latter should be annuals, since the presence of perennials will prevent the heavy digging and fertilizing to which every successful vegetable garden should be subjected every year. One garden made after this pattern uses, in the foreground, annual delphinium, antirrhinum, calendula, ageratum, sweet aly-

sum, linum and linaria. These grow tall enough to catch the attention of the passer-by and to deflect it from the vegetables behind them, though these are plainly in view. The fertilizing given the vegetables stimulates the growth of the protecting screen of flowers, and at the end of each bed a moderately wide grass strip permits easy access to the vegetable beds for workers, and even for the passage of wheelbarrows and cultivators.

VINES, SHRUBS AND WINDOW BOXES

Window boxes are an addition to any house, nor are they as much trouble as you might think. Sunlight and water are the secrets of success and the latter is in great measure ensured by cultivation—without it, in 'hot spells' the dry earth is apt to shrink away from the sides of the box so that water administered trickles too quickly through. It is not a bad plan, when 'doing the dishes', to pour the used dish water on the window boxes. This not only helps the plants (for soapy water is a great fertilizer) but it ensures them a daily drink which you are likely to forget!

It is a good idea to have your window boxes 'tie up' with the outside trim of the house or with the awnings—which, by the way, should tie together. Alternate your standing and trailing plants for the best effect. If there is much green about the house you might have green boxes—ferns and begonias do particularly well on a northern exposure—while

pink or red is a pleasant contrast. Pink geraniums, begonias or fuschias are good choices for standing plants, while between them you might use the trailing green-and-white vinca, the pink ivy geranium or the pink verbenas.

Other combinations which are attractive are that indestructible annual, the marigold, with yellow nasturtiums, if you want yellow; dwarf cockscomb, coleus and Sweet William, or crimson geranium and trailing fuschia if you like red; while for the blue and purple tones you might try a combination of coleus, dark purple petunias, ageratum and heliotrope. Petunias tend to become leggy in window boxes, but are pretty and prolific enough to overcome this handicap, especially with some drooping plants around their feet. Nothing is more attractive or cooler for hot weather than a box of hardy ferns studded with big white petunias.



For house plantings dwarf of trimmed shrubs always give the best effect.

Tie buildings as far as possible into the garden picture by vines.

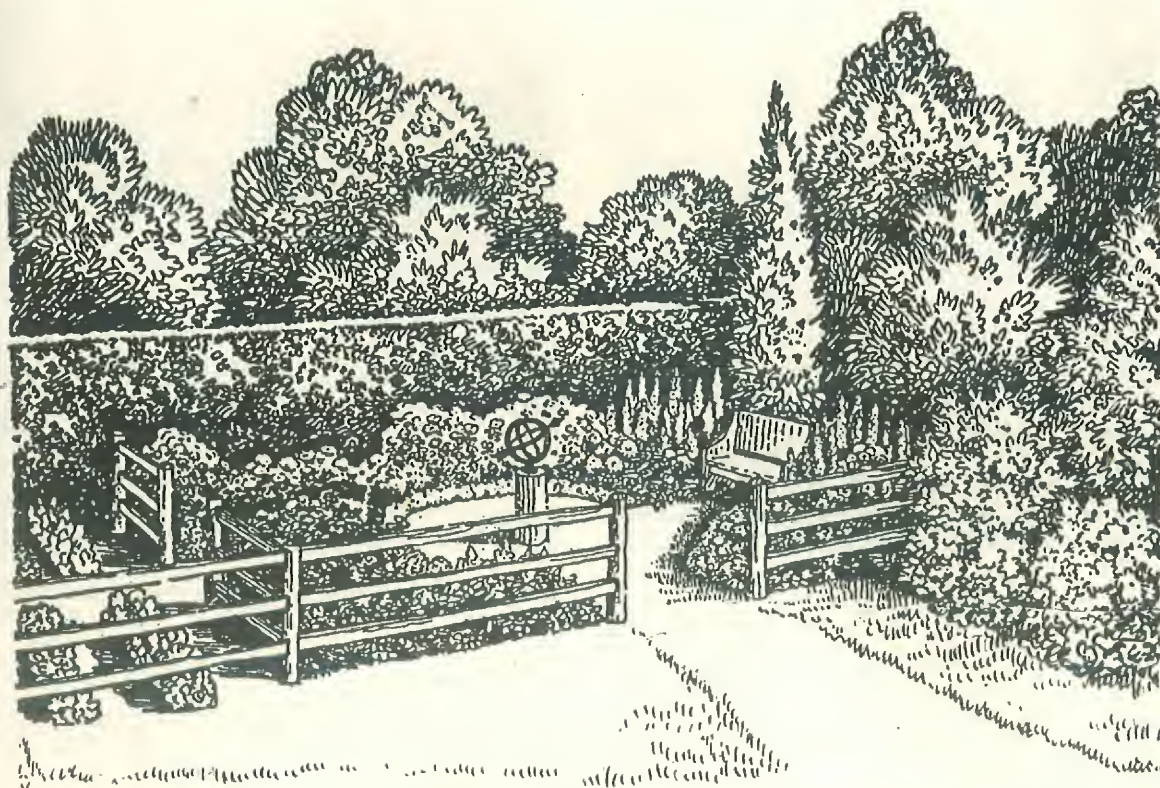


You might also train vines from your windows upwards, and this opens up another subject. A Heavenly Blue morning glory climbing up a wall is a lovely sight—I know one city house which has been quite transformed by such means; the begonia too, with great trumpet-shaped orange blossoms, does well almost everywhere and grows rapidly. The polygonum, or Silver Lace vine, grows 25-30 feet in a season and is a mass of lovely white flowers; we are all familiar with the clematis—not only the native *paniculata* in fluffy white, but the single large-flowering varieties in red and purple, to say nothing of the curious pink trumpet-shaped blossom of the Duchess of Albany. Wistaria, of course, we all know and admire; the honeysuckle, bittersweet Boston ivy and woodbine all have claims of their own, and anything of native growth can be depended on for sturdiness and good growth in the local climate.

House plantings are always interesting to home-lovers who wish to throw their homes and gardens together as far as possible. We are all familiar with the dwarf evergreens, which were so much used

a few years since, but which have been, perhaps, a little overdone. For house plantings it is important to choose the most slow-growing shrubs or trees, as the effect is apt to be ruined should they attain high growth. Some time ago a charming little house of Italian design was surrounded with poplars, which outlined the semi-circular driveway leading to the door. A very few years later these (unfortunately fast-growing) trees had attained a height which made the house beneath them look quite insignificant by contrast.

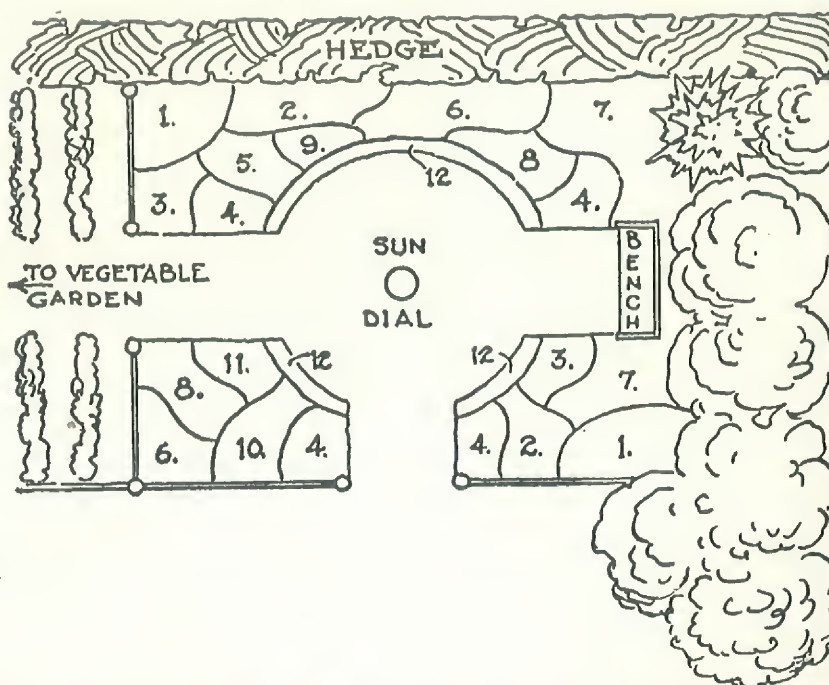
There are many shrubs which can well be grouped about the house—though in these days when grass seed can be had which grows in shade, no house plantings seem essential! The lilacs, the white viburnums, the red flowering quince and the pink flowering almond are beautiful in spring, and you can carry on the bloom through the brilliant azaleas (which obligingly prefer shade and a sour soil), spirea, Buddleia and others down to the small yellow flowers of the witch hazel which mark the first approach of winter.



PLANTING LIST FOR 15x20 FOOT ANNUAL GARDEN

KEY:

1. Marigold, Pride of the Garden
2. Zinnia, Giant
3. Verbena, Mammoth
4. Petunia, Large-Flowering, Single
5. Eschscholtzia, California Poppy
6. Cosmos, Early
7. Larkspur, Mixed Colors
8. Phlox Drummondii, Large Flowering
9. Dianthus, Double Pinks
10. Stocks, Large-Flowering
11. Poppy, Single Shirley
12. Ageratum, Blue Perfection



PLAN OF 15x20^{ft} ANNUAL GARDEN



Tastefully planted vegetables vie with flowers in charm.



A brick pool-border gives a quaint touch to the garden.



A well-kept lawn is always a delightful addition to the grounds immediately about the house.



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